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ABSTRACT

A March 1980 Systems and Procedures Exchange Center (SPEC) survey on preservation indicated that more than half the Association of Research Libraries (ARL) membership were operating some type of active preservation program. This kit on basic preservation procedures contains policy statements, guidelines, and procedural instructions (many illustrated) on: (1) shelving and handling materials (Illinois University, New England Document Conservation Center, Cornell University, Columbia University, University of Kansas--2 documents, and the New York Public Library); (2) protective treatment of library materials (Stanford University--3 documents, Southern Illinois University, Newberry Library--2 documents, Ohio Historical Society, and American Philosophical Society); (3) preserving information through reproduction (Stanford University, Yale University--3 documents, and the New York Public Library); and (4) preservation decision-making (the New York Public Library--3 documents, University of California-Berkeley, Stanford University, and Yale University). The concise summary that introduces the kit identifies factors contributing to the rapid rise of preservation awareness among those responsible for all types of library collections and discusses methods for developing new programs. (THC)

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Basic Preservation Procedures

Kit 70

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BASIC PRESERVATION PROCEDURES

Preservation, long a topic of interest to rare book curators and librarians of specialized research collections, has become a vital concern to those responsible for all kinds of library collections. Several factors have contributed to the rapid rise of this awareness: 1) The permanence and durability of most paper used in book manufacture has declined drastically since the mid-nineteenth century, and binding techniques have suffered a similar decline in the twentieth century. As a result, the majority of volumes held in most library collections today have a usable life of perhaps fifty years from date of manufacture -- millions already have reached a state of extreme fragility, and many already have been lost. Non-book materials also have problems of inherent instability, often compounded by damage due to inadequate storage conditions and unskilled operation of devices needed to use them. 2) Atmospheric pollution, concentrated in but by no means confined to major urban and industrial areas, hastens the natural deteriorative processes, as do fluctuations in the temperature and relative humidity of storage areas. 3) Shrinking book budgets, the growth of bibliographic networks, and a corresponding emphasis on resource-sharing place a heavy burden of use on retrospective collections. 4) Information in its manifold forms is increasingly crucial to the effective functioning of society; thus the longevity of the physical media for storing and communicating that information has become vital to the public interest.

In response to these urgent problems, many library administrators have initiated preservation planning efforts, and a March 1980 SPEC survey indicated that over half the ARL membership were operating some type of active preservation program. But establishing such programs has been a slow and often difficult process, partly because preservation cuts across so many existing library functions. Another significant factor retarding development might be termed the myth of the expensive expert: some aspects of the physical deterioration of materials are technically very complex, and some types of physical treatment are very costly because they require many hours of highly skilled professional work. Few libraries have a professional conservator on staff. Awed by the enormity of the problem and fearful of making matters worse by non-expert action, many libraries have severely limited or postponed response to the challenge until more funds or expertise are available.

Although some caution is appropriate -- particularly in dealing with scarce or very valuable materials -- there are many actions a library can take to prolong the life of its collections which do not require large sums of money or highly specialized knowledge. Improvements in shelving and handling techniques, for example, may involve a one-time cost for retraining staff,

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but thereafter need add nothing to operating expenses. Use of more durable materials and methods in minor mending may actually save money by reducing the need for replacements. Relatively inexpensive protective containers, which can be made by unskilled staff, may add years to the life of fragile materials for which complete treatment is not financially justified. Microform backfiles offer durable storage, often at less cost than binding current issues.

Translating such common sense notions into effective programs takes time. It requires the development of flexible attitudes among staff, who should be actively involved in planning improvements lest they see change as a repudiation of their past efforts. It involves systemwide coordination to avoid having benefits from change in one area cancel out activities in another. Top-level administrative commitment is essential, expressed both through assigning staff time to the planning and development process and through encouraging policy changes and budgetary reallocations which will serve to integrate the library's preservation responsibilities with its other services.

As the history of library automation amply demonstrates, it takes much longer than anyone can anticipate to develop new programs that really work. A few institutions prepared to take major risks must bear the burden for the rest of the profession, learning through trial and error how to apply theory to daily practice, working out procedures and systems which can then be adapted and put to use by other libraries. The same pattern may be discerned in the area of preservation, where the pioneering efforts of a few are gradually becoming accessible to others, through publications, workshops, seminars, internships, a variety of training aids, and the growth of an active invisible college of librarians with preservation interests and responsibilities.

Informal sharing of policy statements, procedural instructions and a variety of preservation administration documents is now enabling institutions to proceed more expeditiously through the development phases of establishing preservation programs by building on the experiences of others. Progress can be particularly rapid in those areas of preservation which require the least technical expertise: improved storage conditions and handling procedures, retention vs. replacement policies, reproduction programs, and protective physical treatment. Improvements in these areas will benefit large numbers of materials; they can often be undertaken by existing staff without extensive retraining or reorganization; and together they form the necessary foundation upon which more specialized -- and more expensive -- programs of remedial treatment can be built.

The kit on Basic Preservation Procedures (#70, January 1981) is the third to result from the March 1980 SPEC survey on preservation. With the other two, #66, Planning for the Preservation of Library Materials (July-Aug 1980), and #69, Preparing for Emergencies and Disasters (Nov-Dec 1980), it provides many examples of programs and procedures for the care and protection of library materials that can be implemented by libraries without specially-trained staff.

Kit #70, Basic Preservation Procedures, contains 26 documents (116 pages), including policy statements, guidelines and procedural instructions, many illustrated, dealing with physical care and protection, reproduction and preservation decision-making. The kit is available for $7.50 to ARL members and SPEC subscribers, and for $15.00 to all others -- plus $2.00 per order handling fee and an additional $3.00 if invoice is required -- from SPEC, ARL/Office of Management Studies, 1527 New Hampshire Avenue, N.W., Washington, D.C. 20036.

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SHELVING & HANDLING

2. Collections Maintenance

Routine preventative measures are central to the conservation program and include environmental control, policies for the handling of library materials, and schedules for cleaning and minor repairs. Well-organized and monitored maintenance procedures will prevent needless deterioration.

2.1 Environmental Controls

The single most important aspect of collections maintenance is control of the storage environment. High temperature and humidity increase the rate of deterioration and promote mold growth, while very low humidity (as during the winter months) will dessicate bindings and embrittle paper. Optimum conditions are estimated at 70° F and 50% relative humidity (RH), although lower temperatures will slow the rate of deterioration. Additionally, fluctuations in temperature and humidity are undesirable because they cause materials to expand and contract and thus accelerate deterioration. Light rays in the ultraviolet spectrum in both sunlight and fluorescent light fade bindings--this is not merely an aesthetic consideration, since fading indicates serious and irreversible damage to the cellulosic components of paper and cloth.

Temperature control in Morris Library is an automatic system and can not be controlled in-house. The system ideally maintains temperatures at 70° F ± 2°. Extremes or rapid fluctuations are reported to building

services. Although the air-conditioning system does not specifically control humidity, some control of high humidity occurs during the summer months when incoming air is cooled. The humidity levels during the winter not only vary drastically, but the average humidity is far too low. Temperature and relative humidity are monitored on a continuous schedule by the use of a hygrothermograph rotated between floors. The hygrothermograph is maintained and calibrated according to the manufacturer's specifications.

Should the air-conditioning system fail, every attempt should be made to control the rate of change in temperature so it takes palce as gradually as possible.

Incoming and recirculated air is filtered at the intake lines by either dry filters or an oil bath. Filtration systems are maintained according to systems specifications and by Physical Plant maintenance.

2.2 Exhibits

When exhibits include material from the permanent collections, the Conservation Librarian will act as a consultant concerning the manner in which they are installed and the environmental control of the exhibit cases.

Exhibits which include photographs will use prints, not originals.

The micro-environment of exhibit cases will meet temperature and humidity specifications determined by the Conservation Librarian.

At no time are exhibit cases to be located in direct daylight or under fluorescent lights without filtering of UV light. Overall light will be controlled to the minimum level acceptable for viewing.

2.3 Loans

No item will be loaned unless its physical condition is stable.

Procedures for packing and mailing inter-library loans will meet specifications determined by the Conservation Librarian; especially valuable books will be packed by the Conservation and Binding Section.

2.4 Shelving

Books are meant to stand upright (except for large folios). Leaning books causes undue strain on the spine, sewing and pages. Simply keeping books neat on the shelves and in an upright position will prevent much damage.

Library books are not to be shelved on their fore-edges as it causes the contents to pull away from the covers and destroys the shape of the spine. Books awaiting shelving should not be placed on their fore-edges.

Adequate space for perusal of over-size volumes will reduce damage to the volume during use.

Flat storage should be provided for very large volumes.

Books should not be so tightly packed that the patron is forced to wrench the book from the shelf, damaging it in the process.

Periodic review is made by the Conservation Librarian of stack conditions. Problem areas are reported to the Division Head.

2.5 Book Return

Two gradual slides built into the Circulation Desk are used for book return. Providing they are emptied frequently, they are an acceptable method of book return. Additionally, slots in each of the entrace foyers and an "auto page" box in the front parking lot are heavily used by patrons.

Circulating volumes are those most likely to be damaged and not a small part of the damage occurs when the volume is returned to the library. Despite the convenience to patrons of the "auto page" and the book drop in the entrance foyers, the library must accept that this convenience is a trade-off with the damage this method of book return causes. Plans for a new building should include a method of book return which guarantees that books will not be dropped any distance or bumped harshly against one another.

2.6 Shifting of Materials

Shifting of materials in the book stacks and the movement of books generally, must be done carefully to avoid damaging the materials.

Books are to be supported firmly by bookends or the end of the shelf to prevent them from toppling off the truck. They should not be placed on their fore-edges.

Staff are discouraged from trying to carry too many books as it is easy to drop a whole stack--especially when the bindings have slick proxylin buckram covers.

Major shifts of materials will include orientation of the crew by a member of the conservation staff.

The Conservation Librarian will review bid specifications for book trucks.

2.7 Cleaning and Maintenance in the Stacks

Collections maintenance includes systematic and regular inspection of the holdings to identify materials needing treatment. (see Appendix 4)

Inspection also occurs at the time a book is discharged after circulating. No book should be allowed to circulate if it is in disrepair; rush treatment of books requested by a patron is a regular procedure in the Conservation and Binding Section.

A continual refurbishing program is conducted in conjunction with stack inspection to clean shelves, dust books, treat leather volumes, do simple mending on the spot, and remove harmful materials from books.

2.8 Designation of Items for Repair in the Divisional Libraries

Materials needing treatment in the Divisions are identified when books are discharged after circulating and during reshelving. Additionally, periodic, systematic inspections are made of the stacks--the frequency depending on the volume of use in the particular Division.

Monographs and serials designated for repair in the Divisions are charged out to the Conservation and Binding Section once a week. Once the Section receives the items, a decision is made to rebind, repair, box, or further consult the Division.

New England Document Conservation Center
Andover, Massachusetts

Storage

The benefits of expensive air-conditioning systems and the most meticulous attention to housekeeping will be of little avail if the containers, shelving and cabinetry for library materials are not well designed. The importance of scientific design of book stacks for new construction or the renovation of old buildings has been well covered by several experts in the field, including the excellent discussion of the relation between building design and book preservation by Keyes D. Metcalf, Librarian Emeritus, Harvard College Library, in Restaurator (3).

File folders, document boxes, slip cases for books, and portfolios for prints, maps, and broadsides which are made of inferior cardboard, or are lined with cheap ground wood pulp or rosin sized paper, contaminate the material they are "protecting" by the migration of their acid into the paper or leather they contact. Flimsy document boxes with loose, ill-fitting covers are nesting places for vermin. They also admit dust and mold spores which find them ideal places for growth. Wooden boxes are gnawed by rodents, are bored by bookworms, are high in lignin content, and are hygroscopic. Tin and steel boxes rust. Plastic envelopes, if not carefully selected, may seriously damage photographs, negatives, and film slides. Containers for library materials, whatever their size and shape, should be made only of high quality acid-free paper and cardboard, pyroxylin coated book cloth, aluminum, stainless steel, cellulose acetate, or acid resistant leather. Covers should be dust tight, but not air tight.

As additional protection, little used material can be individually sealed in thin bags of mylar (polyethylene terephthalate) sold for household use. These come in a wide variety of sizes and can be used to contain books, manuscript boxes, framed pictures, etc., or as inner wrappings on boxed books. Priscilla Berridge, a conservation officer at Cambridge University Library, reported to the U. K. Group, International Institute for Conservation in May, 1970, on how that library has utilized polyester film envelopes in several ways as a protective covering for many thousands of Hebrew manuscripts dating from the Second Century A.D. (4).

It is relatively easy to test folders, document boxes, wrappers and portfolios to see if replacement is required. The test kit and procedures developed by the W. J. Barrow Research Laboratory can be used for this purpose(8). With the phloroglucinol, chlorophenyl red, and aluminon solution provided in the test kit, one can readily determine if lignin, or aluminum ions are present or the pH is too low, any one of which disqualifies the material for protective purposes.

Many kraft papers (sulphate process chemical wood pulp paper), often called "Neutral Kraft," have a pH of 7.0 or better. These papers are recommended for utility use in libraries and archives if the users will make a practice of testing each roll of the material delivered, using the Barrow Laboratory spot test kit.

The Institute of Paper Chemistry has completed a study for the Council on Library Resources on the suitability of protective boxes (5). The conclusions were that control of acidity in box material is a simple matter, but that good housekeeping is more effective in keeping insects from boxes than is the incorporation of chemical ingredients in the stock to repel them. Plastic coating and aluminum lamination of the cardboard improve resistance to mold, but built-in fire resistance is difficult to obtain. An alternative for those needing such receptacles is to select a sturdy, high quality box for general storage purposes and slip the documents to be filed into acid-free folders before placing them in the boxes. The specifications for storage boxes developed for the National Archives are given in American Archivist (Vol. 13, 1950 and Vol. 17, 1954). Sources for permanent/durable acid-free file folder stock and durable storage boxes, including the inexpensive, fold-out, tab-locking boxes developed in 1962 for the Council on Library Resources Library Technology Program, are listed in Appendix G. of Cunha (6).

Book boxes are useful for protecting luxury bindings, old bindings with important decoration and tooling, and rare books in contemporary, but dilapidated boards. Boxes with fall-down covers are much better suited for this purpose than the traditional slip cases and solander cases, because books can easily be removed from them without subjecting the spines to strain or the sides to abrasion.

Any member of the Guild of Book Workers, or any reputable commercial bindery, is capable of making protective cases as simple or as elaborate as may be desired. They should be fabricated only with best quality millboards or commercial black boards, acid resistant leather, pyroxylin impregnated book cloth, and handmade rag paper or permanent/durable machine-made paper.

The most practical and economical method for storing pamphlets is in document boxes made to sizes convenient for shelving. This preserves the slender volumes in their original state. Luxury bindings for valuable pamphlets, regardless of how pleasing to the eye, or bulk bindings of runs of pamphlets are never entirely satisfactory. Bulk bindings, if oversewn, are awkward to handle and difficult to read because of the reduced inner margin. When miscellaneous pamphlets are bound together and the edges trimmed, it is inevitable that one or more will have dangerously cropped margins. Pamphlets required for circulation must be bound. However, they should not be expected to last as long as other books in circulation. Important and valuable pamphlets should be individually boxed.

Collections of manuscripts are best stored in acid-free wrappers in flat boxes with the documents unfolded. The use of acid-free file folders in steel drawer filing cabinets is more convenient but is less satisfactory from the point of view of preservation. Documents standing on edge are more likely to be injured when removed from crowded drawers. The nineteenth century practice of binding manuscripts in book form, has largely been abandoned. Owners of manuscript collections in these bindings, with the manuscripts often pasted to highly acid ground wood pulp paper, will usually find that inferior materials have badly contaminated the records they are "protecting." It is important to remove such damaged records from these bindings as soon as possible and to place them in acid-free wrappers. These should be stored in flat document boxes until such time as they can be deacidified, old paste and glue removed, and other necessary repairs made. When stored in boxes, up to ten manuscripts can safely be kept in each wrapper, and ten wrappers will fit into each box, thus providing safe convenient storage in one container for fifty to one hundred documents. For individual protection of extremely valuable material, the procedures used at

Cambridge University Library (4) for packaging them individually in polyester envelopes should be considered.

Assuming that librarians are able to store all their manuscripts in acid-free wrappers in sturdy boxes, there is still danger to their collections:

(a) if ground wood pulp paper or rosin sized paper is in the same folder with good quality paper,

(b) if news clippings are attached to written or typewritten records,

(c) if cardboard separators are used for convenience.

News clippings should be deacidified if they must be filed with good paper, otherwise they should be filed separately. Records that have become dark and brittle with age should be removed and tested for acid and lignin, and restorative measures taken before they are returned to the files. When highly acid documents are discovered, it would be well to test other papers with which they may have been in contact for extended periods.

The disparity in the physical conditions of prints of any period is due as much to improper storage as it is to chemical and physical deterioration (7). The proper care of prints includes careful handling as well as the provision of a safe environment. Prints should be filed in flat boxes or flat drawer metal filing cabinets and should be in individual acid-free paper wrappers. To minimize the probability of damage, handling should be reduced to a minimum. Use two hands when it is necessary to remove them from their wrappers. When matted for exhibition, 100% rag content cardboard with rag paper hinges should be used. Pressure sensitive tape should not be used. Sheets of cellulose acetate in the windows of open-face mounts will provide extra protection.

Broadsides are best protected in acid-free paper wrappers in flat document boxes or files. When handling is necessary, the same precautions should apply as for prints.

Maps are awkward to handle. They are rarely of uniform size; many are rolled on wooden rods or have been clumsily folded. The rolled maps are usually dirty, embrittled by acid, darkened by varnish, and backed by rotting fabric. The deterioration of rolled maps is usually more pronounced at the

end which forms the outside layer of the roll. Folded maps are often as bad.

The best protection for maps is to file them in acid-free wrappers in flat drawer steel blueprint files. Up to ten sheets can be put in one wrapper and ten filled wrappers will conveniently fit in a drawer. Such map cases are used in the Library of Congress and British Museum map rooms. Blueprint files will receive most maps without folding and almost all sheets with no more than one fold. A single fold does little harm to a map. Double or triple folds are particularly damaging where the creased edges meet and should be avoided. Extra-large sheets can be wrapped around three-inch diameter mailing tubes which have been covered with a good grade of acid-free paper. The bundle can then be wrapped in linen for dust protection and stored on top of the cabinets. Some early maps, particularly those of seacoast areas, were made by irregularly pasting together several smaller printed sheets. When too large for the cabinets, they can be soaked apart, dried and pressed, and filed in a single wrapper with appropriate labeling.

It has been discovered by experience at the British Museum that it is false economy to file modern reference maps without previously backing them with high quality paper or fabric. They are too easily damaged even by normal use and are soon rendered unserviceable unless reinforced.

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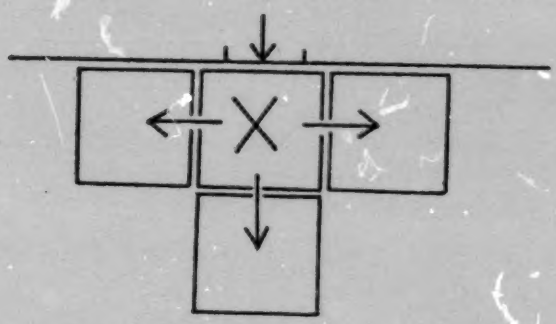
Every year, thousands of dollars of unnecessary damage and wear are done to Olin Library books through careless and incorrect book handling by library personnel. You can help to reduce this damage by adopting the following measures (consult the diagrams of the Circulation Work Area and the Stack Return Shelves for clarification of the equipment referred to).

1) Night Return

By adopting the illustrated arrangement for the Depressable Book Trucks, we can prevent many broken bindings and torn pages caused by books falling to the floor. It is best that books land in the center of a Depressable Truck, with the overfill sliding onto adjacent trucks.

NIGHT DROP RETURN

Night Drop Slot



Correct Placement of Depressable Book Truck

2) Depressable Book Trucks

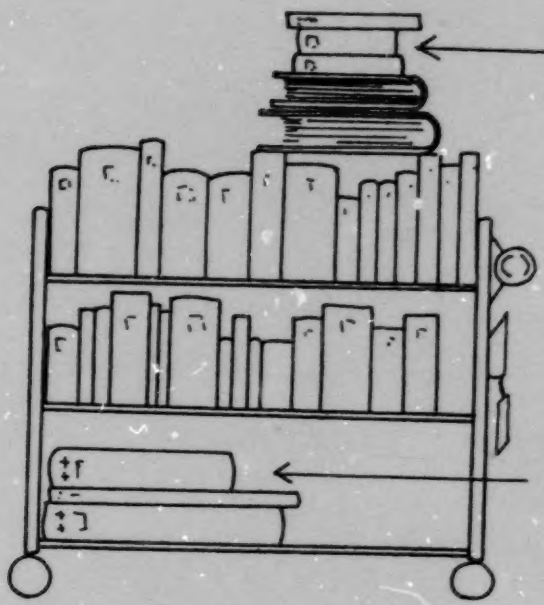
By carefully arranging books in the Depressable Book Trucks, one can both increase the trucks' capacity and reduce damage done to the books

3) Loading the Wire-Metal Return Trucks

When putting books on the large Wire-Metal Return Trucks, put + + books crossways on the bottom shelf of the truck. If large volumes are interfiled

with the regular sized volumes on the upper shelves, they are extremely likely to be knocked off.

METAL-WIRE TRUCKS


Do not stack books on top of shelved books: they are likely to fall off when the truck is moved.
Place ++ books crossways on the bottom shelf of the truck.

4) Moving Book Trucks

When moving Book Trucks, in particular the Wire-Metal Return Trucks, be especially careful if the load is at all unbalanced since they have a dangerous tendency to flip over. In fact, it is a good idea to balance the load before moving a truck.

5) Transferring Books

When transferring books from truck to truck, truck to shelf, shelf to shelf or shelf to truck, keep the books in reasonably good call number order. This reduces the work to be done later and the wear and tear on the books.

6) Extra Wire-Metal Trucks

Transferable labels have been put on all of the Wire-Metal Return Trucks

BEST COPY

extra trucks are parked by the leather book preservation shelves. When taking a Return Truck to a floor where a page is stationed, replace the truck by transferring its label to one of the extra trucks. The truck may then be left on the floor allowing the page to transfer the books directly to the "Sorted" Shelves bypassing the "To Be Sorted" Shelves. This will save time, work and handling. When the page is through interfiling the books, he/she should return it to the Preservation Work Area.

7) Additional Points

a) Remove all paper clips and rubberbands from books.

b) When shelving books, do not force books tightly against each other since this is likely to cause damage. Books should always be shelved snugly since this reduces the likelihood that they will fall from a truck or become warped on the shelf (refer to diagrams on the following page).

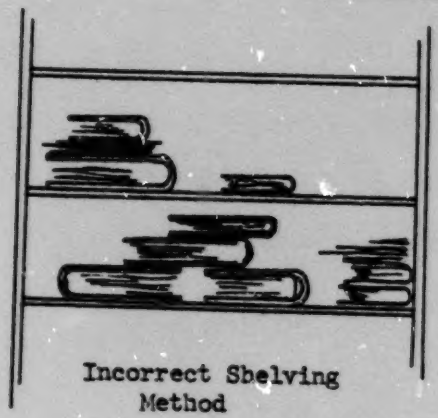
c) Use bookends to maintain a snug fit.

d) Do not put books in piles (except for + + books) on the Return Truck or the "To Be Sorted" shelves. This makes the books likely to fall and also makes it difficult to consult the call number.

e) Handle older books with extra care.

20 BEST COPY

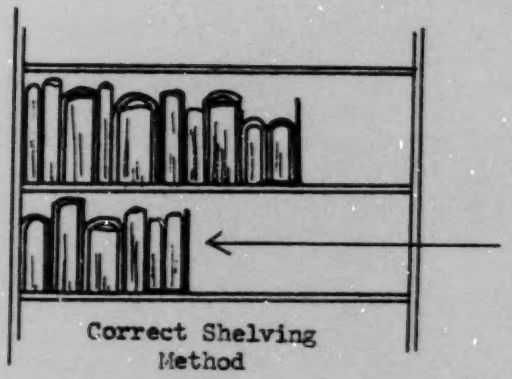
TO BE SORTED SHELVES



Incorrect Shelving Method

Books shelved stacked one upon another; call number not visible, making it difficult to consult; books more likely to fall when stacked.

TO BE SORTED SHELVES



Correct Shelving Method

Spine up; bookends utilized to keep books snugly against each other.

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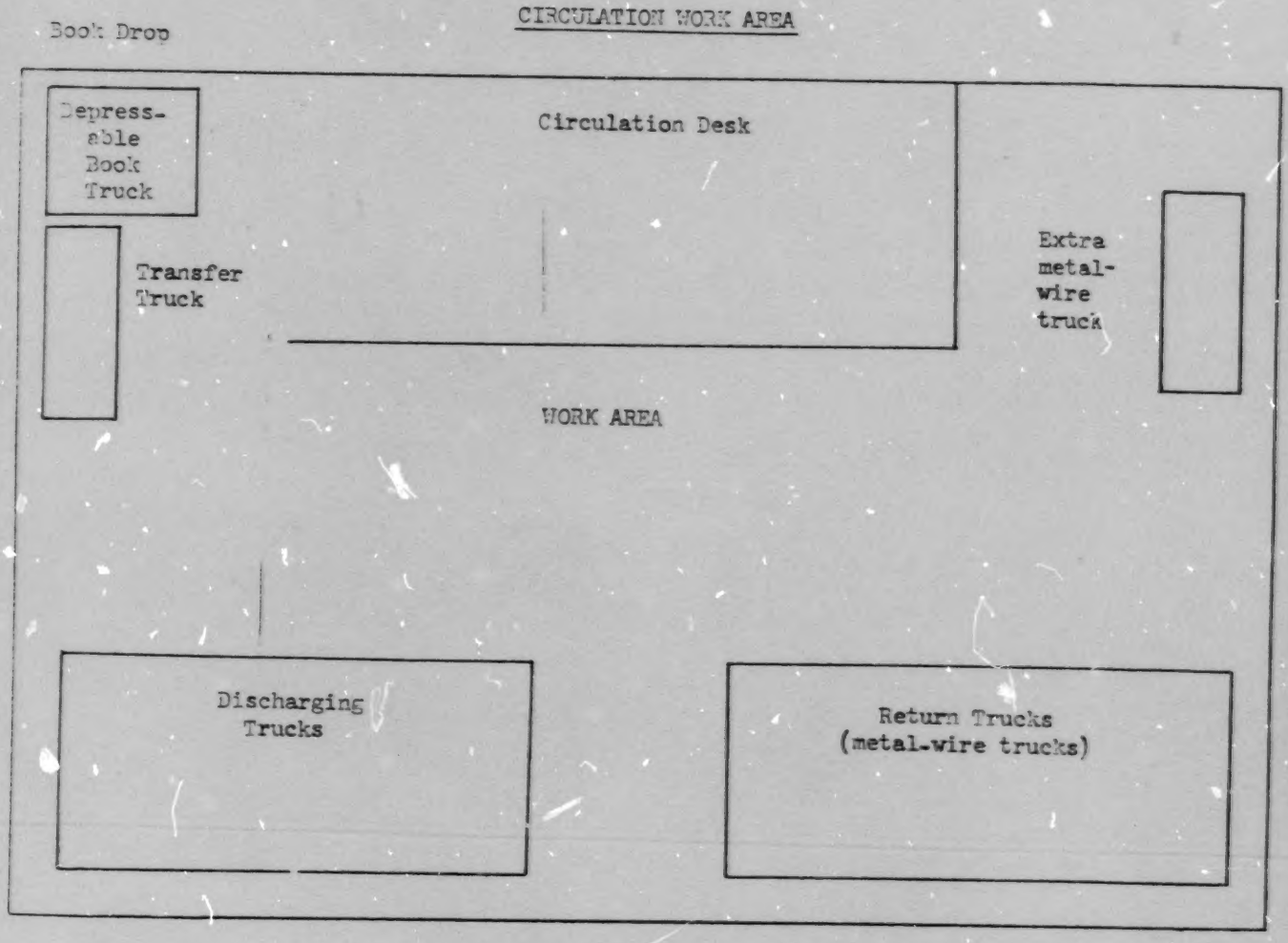
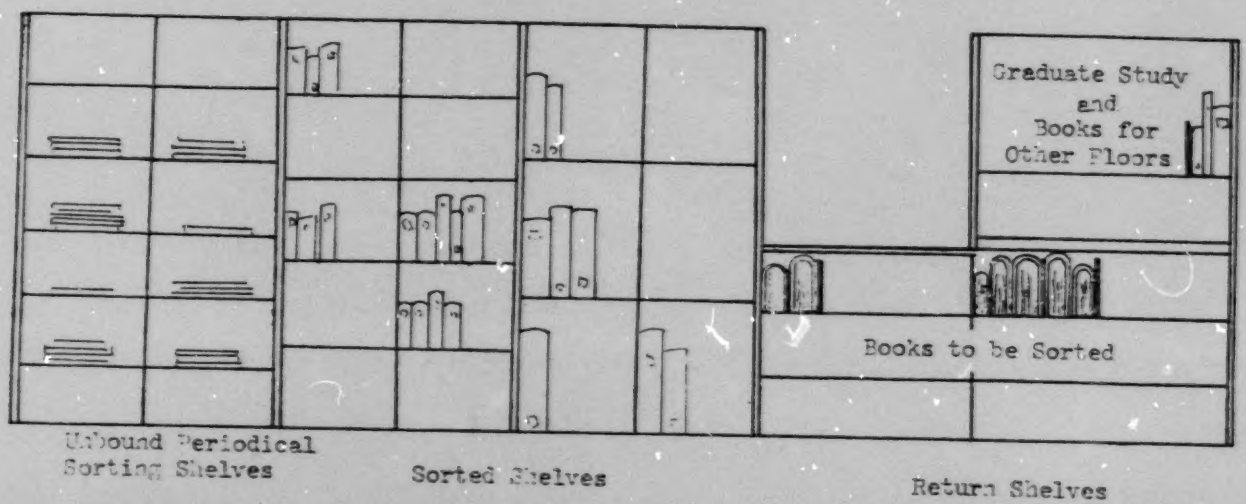
CIRCULATION WORK AREA



STACK RETURN SHELVES



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4.1 Tips on Shelving Books

Since books spend most of their lives on shelves, shelf conditions have a great effect upon life expectancy. Here are a few hints and a trick for improving the former to extend the latter:

4.1.1 Don't pack shelves

If a book won't slide back on a shelf with a gentle push, the shelf is probably too full; and a too-full shelf can crack spines and cause damage when someone tries to remove a volume. Though space is almost everybody's problem, every effort should be made to shift materials whenever one section gets over-crowded.

4.1.2 Removing books from shelves

Pulling books from shelves by tilting and tugging at the head cap can cause the top of the spine to tear and the bottom corners to wear badly. Instead, push the volumes on either side back just enough to grasp the one desired in the middle of the spine and pull straight forward.

4.1.3 Keep spines vertical

When a book sits on a shelf at a cock-eyed angle, stresses are placed on the spine which lead to premature cracking or tearing, covers and pages may get bent and corners broken, and the whole thing is likely to crash to the floor at the slightest provocation. Books shelved with their fore-edges or spines on the bottom will soon have broken spines. Volumes too tall for normal vertical shelving should be kept separately on higher shelves, or stored flat (see Section 4.1.6).

4.1.4 Use good bookends

Sturdy book ends can hold volumes upright; but be fussy about the condition of the book-end:

Sharp edges can cut books and people. File them down or throw them out; use tape to cover them only as a last resort, because in time it will slip, exposing a little adhesive which will foul up the books.

Rusty metal will dirty and damage covers. A can of enamel paint will do wonders if you can't afford new book-ends.

Too-short bookends can't hold up tall books. As a rule of thumb, a book-end should be at least an inch taller than half the height of most of the books on the shelf. If desparate, glue a smooth piece of plexiglass, very thin board, or heavy cardboard to the book-end, using a strong, epoxy-type cement for a permanent bond.

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Slippery-bottomed book-ends will tend to slide away from heavy books. A thin sheet or strip of rubber or other non-skid material cemented to the bottom will help prevent this.

4.1.5 Support very thin items

Slotted shelves which allow the insertion of fixed dividers at intervals along a shelf, and the kind of shelving with brackets which attach to the underside to separate materials below, are particularly useful for keeping rows of tall thin items upright and in order. Lacking these, several regular book-ends, of the type having a single flat upright, can be spaced between volumes on a shelf to provide additional support. These should be cemented down to insure stability, and should be placed along the front edge of the shelf where they are plainly visible, to avoid serious damage from "knifing" -- pushing a book into an unseen book-end.

4.1.6 Keep huge books flat

Gravity will wear out the covers and spines of very tall or very fat volumes if they are stored vertically. Such volumes should be shelved flat, preferably one to a shelf (to avoid damage to one when another is removed) but no more than two or three, on shelves deep enough to support the entire volume. A two-sided shelving unit with no central bracing and adjustable shelves can be converted into a useful flat storage unit.

If flat shelving is completely impossible, insert supports every 6-8 inches (see Section above, 4.1.5).

4.1.7 Leave air spaces in back

The fore-edges of books pushed up against the back wall of a shelf may be bent and abraided, and insufficient air circulation can encourage mildew in warm damp weather. Shelves should be deep enough for volumes to stand free, about an inch from the front, with spines in an even line parallel to the front of the shelf. This not only simplifies shelf-reading and reduces the likelihood of small items disappearing at the back of the shelf; it also tends to equalize the pressure on the sides of the books, and discourages jamming too many on a shelf.

4.1.8 Cleanliness is next to...

Dust and dirt are an unending threat, even in a good filtered-air-conditioned environment, and especially in New York City. Dirt is more than an unsightly nuisance: it can stain book materials, and some kinds of dirt can even introduce destructive chemicals which hasten deterioration.

Routine cleaning of books which circulate can help prevent dust build-up. Keep a lamb's wool or feather duster at the loan desk, and in the area where books are assembled for re-shelving; quick dusting at these points keeps new dust from going back to the

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shelves with the books. The dusters should be sprayed periodically with Endust, so that they pick up the dust instead of spreading it around.

Eliminate foreign materials from the stack area. Food, drinks, and smoking apparatus should never be permitted around shelves. Shelf labels should be of the type which fit into brackets on the front-edge; if tape must be used, be sure it does not extend at all above or below the edge of the shelf, lest the adhesive gum up the edges of the books.

Long-term maintenance is the necessary complement to daily dusting of circulating books. Whenever sections are being shifted, each volume should be dusted before being placed on the new shelf. In addition, establish a regular cleaning cycle aimed at working through the entire collection every three to eight years (depending on the size and value of the collection, local dirt conditions, and use patterns). This thorough cleaning should include removal of every item, cleaning shelves and each volume. If possible, use a small vacuum cleaner with soft-brush attachment and a gauze or cheese-cloth filter over the nozzle (to prevent sucking up whole pages); or use Endust-treated cloths for the shelves and dusters for the books. Work from the top shelf down, exercising extreme caution in handling brittle items. During this process, damaged or deteriorated volumes can be identified and removed or flagged for treatment. Valuable leather volumes might also be oiled in the process if enough staff time is available (detailed instructions and supplies are available through the Preservation Department). Units undertaking a cleaning program for the first time should consult the very useful instructions on cleaning, inspecting and refurbishing collections contained in CLEANING AND PRESERVING BINDINGS AND RELATED MATERIALS, by Carolyn Horton, Chicago, American Library Association, 2d ed, 1969, available from the Preservation Department in Butler.

4.1.9 A trick for keeping open stacks neat

People's natural tendency is to leave things as they found them, or more so. If books are haphazardly sprawled on shelves, users are likely to be pretty casual about handling them. But if they're upright in neat rows, users will tend to keep them that way, and may even straighten up a toppled row if it is a conspicuous exception to overall neatness. The trick, then, is to give enough time to tidying up to create an overall impression of straight lines and right angles so that readers will be inclined to perpetuate the arrangement. A sign or two beseeching assistance in keeping order may also be useful.

4.1.10 Staff for shelf maintenance

To accomplish all these things, one person should be given specific responsibility for the appearance of the shelves; in a large stack area, this responsibility should be divided, by area, among two or more assistants. A crash program of straightening up may be easily combined with re-shelving, shelf-reading, weeding, etc. The responsible person should have these notes as a guide, and should be encouraged to suggest major shifts, rearrangement of shelves, requests for more book-ends, etc., as appropriate.

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4.2 CONSCIOUSNESS-RAISING AMONG PATRONS

The sample book-mark on the right contains a pointed message about the evils of marking up library books. Other messages which can be sent abroad, via book-marks or signs in appropriate locations, include:

"Books are NOT indestructible; please handle with care; open gently, and don't use weights to hold them open as this could crack the spine."

"If you discover torn pages or other damage, please bring to the librarian's attention."

"If you must photocopy from a book, please be gentle: pressing down too hard will crack the spine. Brittle pages may fall out altogether; let us copy them for you."

"Books are an endangered species! Handle with care."

"Don't pull books from the shelves by their tops, which may tear; instead push those on either side back just far enough to grasp the middle of the one you want."

"Bugs like to eat books as well as crumbs; please don't bring food or drink into the stack area."

"Even the cleanest hands will leave damaging oils on photographic materials; handle by the edges only."

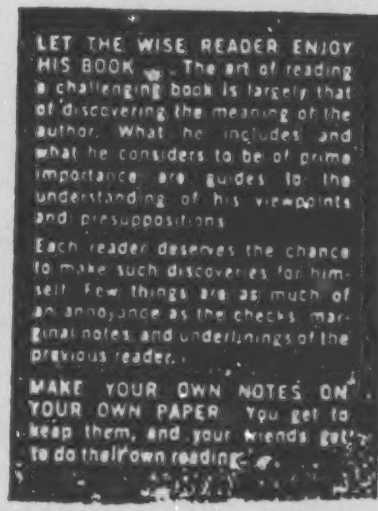
"If you find a slide with a bent or torn mount, or a film with a torn sprocket, please report it to the librarian -- it may wreck the next projector."

"One fingerprint on a microform can blot out a whole page; handle by the edges only."

"Please report torn microfilm to the librarian so it can be repaired before it's too late."

"Most of the newspapers in this collection are old and brittle; please be very careful in turning pages."

There are many other such messages which may be appropriate for particular situations. The point is to get patrons (and staff) to think twice about the way they handle library materials. Use your imagination to adapt this approach, and if you've got an artist handy, illustrations can make the message much more effective.


LET THE WISE READER ENJOY HIS BOOK . . . The art of reading a challenging book is largely that of discovering the meaning of the author. What he includes and what he considers to be of prime importance are guides to the understanding of his viewpoints and presuppositions.
Each reader deserves the chance to make such discoveries for himself. Few things are as much of an annoyance as the checks, marginal notes and underlinings of the previous reader. . .
MAKE YOUR OWN NOTES ON YOUR OWN PAPER. You get to keep them, and your friends get to do their own reading.

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Shelving books

Signal for shelver

Whenever a book is returned by a reader the receptionist will call you (two rings) and ask you to return the book to the stacks. Before you go to the stacks with the book remember to check to make sure that the book has a forked slip in it. If it has none ask the receptionist why not.

Shelving now or later

You may place the returned books on the shelving truck until you have accumulated enough books for a stint of shelving or until the regular shelving hour comes around. There is a regular shelving hour every morning and every afternoon (see stack bulletin board for schedule of shelving hours). Try not to allow any books to stand on the shelving truck overnight. We must try to begin each day with all of the books on their shelves.

MSS

NO MANUSCRIPT (callmarks beginning with MS) IS EVER TO BE LEFT ON THE SHELVING TRUCK. RETURN MANUSCRIPTS IMMEDIATELY TO THEIR SHELVES.

Shelvers tags

Before you shelve any books ask the Library Assistant or the Librarian-in-charge-of-student-assistants for your shelving tags. She will give you a bunch of coloured slips. This will be your colour as long as you work for us.

Putting this book in the shelf

When you re-shelve a book, take out the bookend and make room for your book, ~~remove the book-out envelope from the shelf~~, put the book into its place, and ~~beside it~~ insert one of your shelving tags along with the pink slip ~~from~~ the shelving envelope. Make sure that the tag sticks out so that it can be easily seen by the shelving reviser. ~~Return the book-out envelope to one of the storage places along the side shelving~~.

How the books should stand; bookends

Besides putting books away in the correct place it is your responsibility to make sure that the books are standing neatly upright on the shelf (NEVER shelve a book on its FORE-EDGE, ALWAYS UPRIGHT), that they are shelved neither too loosely (so that they lean) or too tightly (so that when you remove one book from the shelf the others try to come too) since both of these things are injurious to the bindings, that bookends are used whenever books need support, that bookends are bent at right angles so that a flat surface and not a sharp metal edge is pressed against the board of the book, that the shelves present a neat and uniform appearance, that as new shelves are occupied they are set the correct distance apart and have correct shelf labels attached, that the stacks are generally neat with trucks kept out of the way so they won't be fallen over and with the step-stools dispersed at uniform intervals throughout the stacks so that they can be found easily.

As you go about your business in the stacks keep your eyes

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open to spot books and other things which careless people have left on shelves or the floor. If these are books please shelve them in the correct place. If they are other things bring them out and give them to the receptionist.

Rolling tables

The small rolling consultation table in stack 320 should be kept in the aisle where the manuscript boxes are shelved. It is used there for the consultation of manuscripts. If it has been moved elsewhere (for example, it is sometimes used for consultation of J or H sized books) it should be returned to the manuscripts aisle. Books or other objects should never be left on this table.

Tying up broken books

If a book which you are shelving has loose boards or otherwise looks as if it might need support and holding together tie it up with red binder's tape. There should be a roll of this tape on the shelves where the shelvers' tags are kept. On the next page you will find a picture of the right way to tie up a book.

Keep your eyes open for things which may have gone wrong in the stacks. Sometimes shelves have been placed the wrong distance apart. Sometimes the cataloguer may have assigned the wrong size mark to a book. If the book seems too tall for the shelf never force it in but return it to the Librarian-on-duty. Certain collections (18th century Sermons, for example) are composed of unbound pamphlets shelved in acid-free pamphlet boxes. Sometimes, especially when you are shelving a group of pamphlets which are just coming to the stacks from the workroom, you will find that the box in which the pamphlets should go is full. Don't force the new pamphlets in or just shelve them without a box. Go and ask the Library Assistant for a box (or boxes) to put them in. If anything at all strikes you as odd about the way anything is in the stacks, ask the Librarian-on-duty to look at it and tell you what to do about it. You are in the stacks more than anyone else and we depend upon you to watch out for the welfare of the books.

Key

DON'T FORGET TO TURN IN YOUR STACK KEY WHEN YOU LEAVE THE STACKS.

Shelf flanges

Special note. When you are shelving books at the ends or beginnings of shelves watch out for the flanges on the uprights. They are sharp and can knife your book badly. On the other hand, if your book is floppy you can sometimes shelve it very carefully so that it is supported by the flange.

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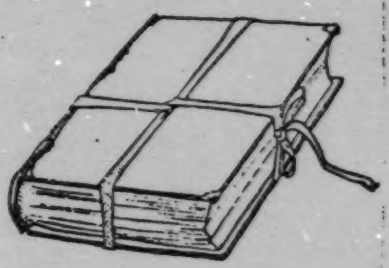
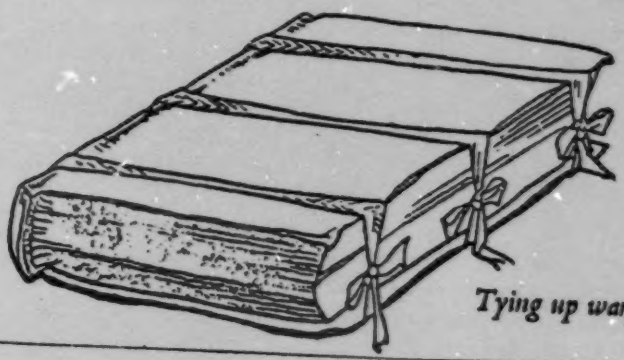
Tying up books with loose boards and warped vellum books

Books whose covers have come off or whose covers seem likely to come off must be tied up with red binder's tape (a flat cotton tape). Wrap the tape around the book from the top to the bottom and then from the spine to the fore edge as you would tie a package. Tie a bow knot at the fore edge so that the knot will not be visible when the book is shelved and will not be in a position to catch on adjacent books.



Tying up a book that has loose boards

Vellum books sometimes warp so that their covers spring open and present considerable shelving difficulties. This is particularly apt to happen with new books just coming into the library and books which are being transferred from Watson. Wait a few days until the book has had a chance to soak up some of the proper humidity (which will allow it to close more easily) and then tie it up as shown below.



Tying up warped vellum book

(Illustrations on this and the following pages borrowed from CLEANING AND PRESERVING BINDINGS AND RELATED MATERIALS, by Carolyn Horton, 2d ed. (Chicago, American Library Association, 1969).

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Shelving new books

The person shelving books which have just arrived from the plating area in the workroom must be particularly careful in his shelving. There will of course be no book out envelopes on the shelf to guide him. He must make sure that he leaves space for any numbers which intervene between the last books shelved and the ones he is presently shelving, that the new shelves are set the correct distance apart, and that no numbers duplicate the numbers of books already on the shelves. If his shelving takes him into a section which has been hitherto empty he must make a neat shelf-label with the range number and section letter on the left and the number of the first book in that section on the right and put this on a shelf in the new section at the same height as the labels in the preceding sections. He must use the right kind of shelf label holder (back flange is only about 1/4 inch high on holders for wooden shelves, about 1/2 inch high and re-curved for the holders for metal shelves).

Shelf labels

If the shelver finds duplicated numbers or suspects (because of a very long-lasting empty spot on the shelf) that a number has been skipped, he should tell the Librarian-on-duty who will relay the message to the cataloguer concerned or to the Library Assistant in charge of numbers. If he finds anything else about the shelving which puzzles him, he should consult the Librarian-on-duty.

Questionable numbers

The shelver of newly arrived books should put in his shelving tag in the usual way although of course he will have no pink charge slip to put in with it. If he is shelving a large number of new books in one place he may put in one shelving tag at the beginning of the group and another at the end with "End" written on it.

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Fetching books

Signal for fetcher The signal that a fetcher is needed is two rings of the telephone. If the telephone rings more than twice it should be answered.

Call slips Go to the reception desk and pick up the call slips. Make sure before leaving for the stacks that each call slip has the reader's place letter or some other indication of destination on it. If the book is to be fetched from anywhere except the stacks ask the Librarian-on-duty what to do.

Keys Enter the stacks, using the fetcher's key. If you use the official fetcher's key, you may take it into the stacks with you. If you have to use the key labelled E or W, you must not take it in with you but return it immediately to the desk. If you do not know where the relevant collection is shelved look on the bulletin board inside the stack door. There is an index of collections, callmarks and a map of the stacks posted there as well as on the bulletin board in the upper level of the stacks. If you find a mistake in the index or on the map give the receptionist a note of it so that it may be corrected.

Find the book, checking carefully to make sure that it is the right book. Check both callmark and author. Make sure it is the right volume.

Pink slips; envelopes Tear off the pink copy from the three-part call slip. Insert this copy into a book-out envelope, red tab envelope for a slip with a place letter, buff tab envelope for any other destination. If you are taking the book from a shelf in the steel stack, stand the pink slip up in the envelope so that the call number and destination mark are visible. If you are taking your book from the wooden shelving the pink slip must be turned down so that it does not show. Insert the book-out envelope into the place from which you took the book, pushing it in so that the tab is firmly against the front of the shelf.

Bookends; care of the books Push the books remaining on the shelf together so that they stand upright and the envelope doesn't fall out. Put a bookend at the end of the shelf if it is necessary to keep the books upright. Never insert a bookend in the middle of a shelf. The long tongue of the bookend goes under the books so that the smooth face of the bookend is against the books. Never put the flanges of the bookend against the books. Some of the bookends do not form proper 90 degree angles. If you find one which is leaning forward at less than 90 degrees straighten it up so that it forms a right angle, otherwise the edge of the metal will score the binding. (You can straighten the bookends up by pulling or by putting them on the floor, standing on the tongue and pulling back on the upright part.) WARNING: the metal shelf tags stick

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up above the surface of the shelves; be careful not to drag the book across them; lift the book up a bit when removing it from the shelf.

Items in boxes

If the item you are fetching is part of a boxed group, put a long yellow slip into the place in the box from which you pull the desired item and put the book-out envelope beside the box.

CAUTION signs

Inspect the book carefully to see if it has a CAUTION sign on it. Point this out to the receptionist when you take her the book. If the item you are fetching is from a box with a CAUTION sign on it, take the entire box to the receptionist so that she can determine from the sign how the item should be treated.

Taking the book to the desk

Take the book and the call slip to the receptionist so that she can make the proper records. Tell the receptionist if you had any particular difficulties in finding the book (wrong or incomplete number, insufficient information about volume numbers, two books with same number, shelf too full, or anything odd). Then take the book to the place in the reading room where the correct place letter is displayed. Place the book on the reading stand for the reader and demonstrate the use of the book weights ("snakes") for him. If he asks why you want him to use the reading stand, explain to him that this relieves the strain on the binding and also the strain on the neck of the user, that the use of the book weights to keep the pages open protects the paper and allows the reader the use of both hands for his work. Notice whether the reader has a pencil. If he appears to be using any other writing instrument go back to the desk and get him a pencil.

Taking the book to the Reading Room

DO NOT GIVE THE BOOK TO THE READER IN THE RECEPTION ROOM unless the receptionist or the Librarian-on-duty tells you to.

Delays

If you see that you are going to be a long time finding the book please tell the reader in case he would rather come back another time for it. If you are fetching more than one book and you can't find all the books, bring out the ones you can find quickly and tell the reader that there will be a delay on the others. Don't keep hunting until you find all of them without warning the reader about the delay. He can begin work if he has some of his books and you can probably find the rest before he finishes with the first lot.

Using trucks

If you are fetching a large number of books (more than five or six) or slippery books or very large books USE A TRUCK to being them from the stacks to the reading room. You must not drop books and you must set a good example for the readers in the treatment of books. If it is a large number of clumsy books, leave the truck in the reading room with the reader.

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Don't forget to PUT IN A BOOKEND to hold up the books on the shelf or on the truck when you are moving them. Stand the books up on the truck. Never put them on their fore-edges.

On the next page you will find a picture of how to remove books from the shelf without hurting them. NEVER PULL OUT A BOOK BY ITS HEADBAND -- THE BACK WILL COME OFF.

On the page after next you will find a picture of a book showing its parts and the names of the parts.

Book not on shelf

IF THE BOOK IS NOT ON THE SHELF check the correct blank on the lower part of the call slip, show this to the Librarian-on-duty and follow the instructions she will give you. If you don't understand the blanks ask the Librarian-on-duty to explain them to you.

ALWAYS REMEMBER TO RETURN YOUR KEY TO THE DESK BEFORE LEAVING FOR THE DAY OR GOING TO ANY PART OF THE LIBRARY OTHER THAN THE STACKS.

Paperbacks

Special note. When you take a paperback book to a reader please caution him politely to treat it carefully. Paperbacks are usually bound very badly and people are accustomed to treating them with little care or respect, folding them back like magazines or ceremonially breaking their backs so that they open more easily. We need to preserve our paperbacks as well as our hardbound books and they are even harder to replace and almost impossible to repair.

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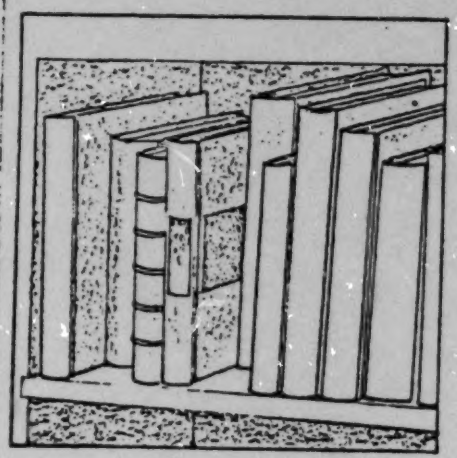
Removing books from shelf

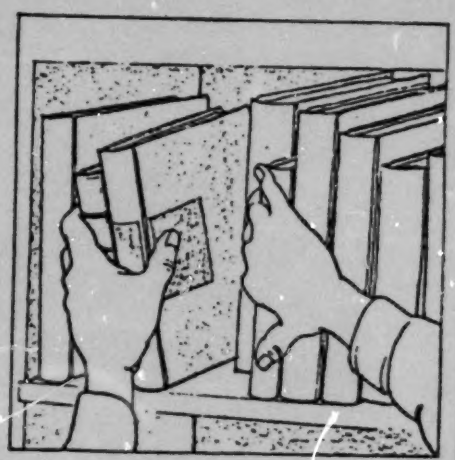
Push the books to either side of the one or ones you are fetching back on the shelf so that the desired book is sticking out far enough for you to take hold of it as shown in the picture below. After you have taken out the book you want and inserted your book-out envelope, pull the books you pushed in back out so that they are even with the front of the shelf.

If the book you have removed is at all thick, you will have to move the remaining books along the shelf so that the resultant space is at the beginning or end (whichever is closer to the vacancy) of the shelf. Do not just shove a number of books sideways as this strains their bindings. Move them in handfuls. If there is room (DO NOT CROWD THE BOOKS) lift up the four or five books nearest the end enough to slide the tongue of a bookend under them; snug the bookend up against them so that they are adequately supported in a vertical position. If there is not enough room for a bookend to be put in, spread the books out on the shelf so that the space left by the removal of your book is evenly distributed along the shelf; the books will stand up nicely if this is properly done.

REMOVING BOOKS FROM SHELF



Push adjacent books back



Grasp the exposed books with left hand

Support remaining books with right hand

Use a small bookend for books of sizes A-D, a large one for E and upwards. Brown bookends go on wooden shelves, white ones on metal shelves.

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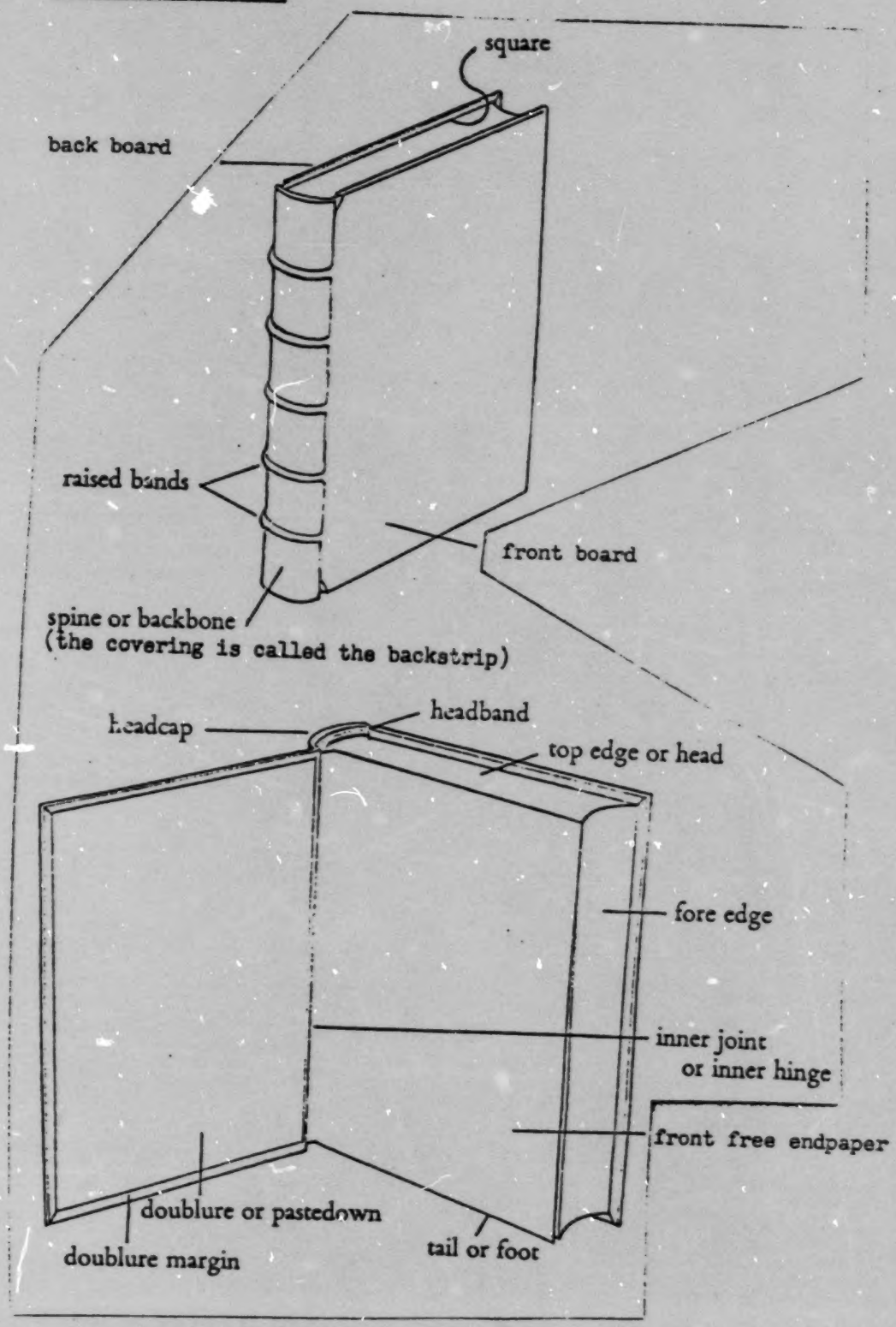
The parts of a book



For an example of a book which actually has its parts labelled see John Carter's An ABC for Bookcollectors (SC Ref Reserve C104)

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WRAPPING BOOKS FOR MAILING.

The object of wrapping is to provide protection to a book during shipment, using no more packing material (corrugated cardboard, tape, paper, string) than necessary. Which is not to say "skimp"--not at all! It is simply to say use just what is needed to do the job, no more, no less. It makes little sense to provide elaborate protective measures within the walls of KSRL then send a volume out inadequately clothed to withstand the harsh treatment of the U.S. Postal Service. We must insure, by our packaging methods, that books sent from this library suffer no damage in transit.

For all books not specified as requiring special treatment, use the following wrap:

Wrap book first in brown paper, using small tabs of scotch tape (not paper tape) to fasten.
Next, single wrap in corrugated with the grain running the long way (figure 1) and fasten with paper tape; use firm stuffing rolls (not wads) of corrugated or newspaper to cushion end and corner shock (figure 2).
Tape (paper tape) ends firmly to hold stuffing rolls against the book. (fig. 3)
Then single wrap again with corrugated cut the width of the package, the grain running the opposite (short) way (fig. 3). Fasten end of corrugated wrap down with paper tape going clear around package; fix another band of tape at the other end; affix inside label. (fig. 4)
Finally wrap this package in brown paper, single thickness, with the seam bisecting the width of the package; paper tape all loose edges. Affix outside mailing label.

Two volumes (but generally no more) can be wrapped in a single package if of the same size and each is first individually wrapped in brown paper and scotch tape and separated by one thickness of corrugated. Then the overhang of the first wrap and the diameter of the end roll ("y") should be the combined thickness of the two volumes.

For books requiring special treatment or for overseas shipment, use the following wrap:

Wrap book securely in brown paper and scotch tape, as above.
Fit in a stout cartonso sized that the volume can be suspended in the center of the box with approximately 2" air space all around. (For small or very light weight volumes it can be less; for large or heavy volumes it should be considerably more than 2".) (fig. 5)
Stuff firmly with wadded newspaper, taking care that the book ends up suspended in the center of the carton. (Surrounding the volume with newspaper rolls in each direction then filling the voids with wadded paper will make a better package.) (fig. 6)
Very fragile books should be wrapped in one (or two) thickness(es) of corrugated--if two, run grain in opposite directions.
Tape box seams. If box is "clean" affix mailing label and string tie (fig. 7); if a used box with confusion of labels, affix inside label on box, wrap in brown paper, tape all paper edges, affix outside mailing label and string tie (fig. 7).

Two volumes of similar size can be packed together, individually wrapped in brown paper, but separated each from the other by at least one thickness of corrugated (fig. 8).

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Remember that in rough handling the packing or stuffing tends to get compressed (the greater the mass of the object, the stronger the tendency), thus freeing the book to move about inside the package; so freed the book will suffer damage within the package and, in extreme cases, it is possible that the package can be torn up from within, resulting in the loss of the volume.

Test your packages by dropping on corners and otherwise simulating U.S.Postal Service treatment then shaking to see if the volume has worked loose inside; test at least until satisfied that your technique is perfected. Don't be afraid to re-wrap--better that than to damage a book.

In wrapping, treat the book gently. Do not drop, or slide, or catch, or tear, or damage in any way. Do not allow any water from the paper tape to contact the book. Be careful that carbon paper from ILL forms (or, in some ways more insidious, NCR) is not placed so it can mark the book. (Fold it over on itself and place the gummed return mailing label inside the folded ILL form.)

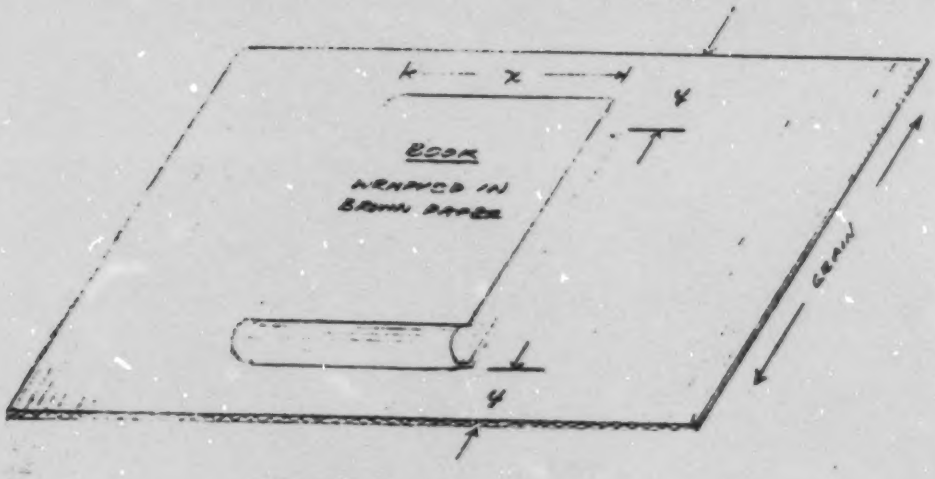

FIGURE 1

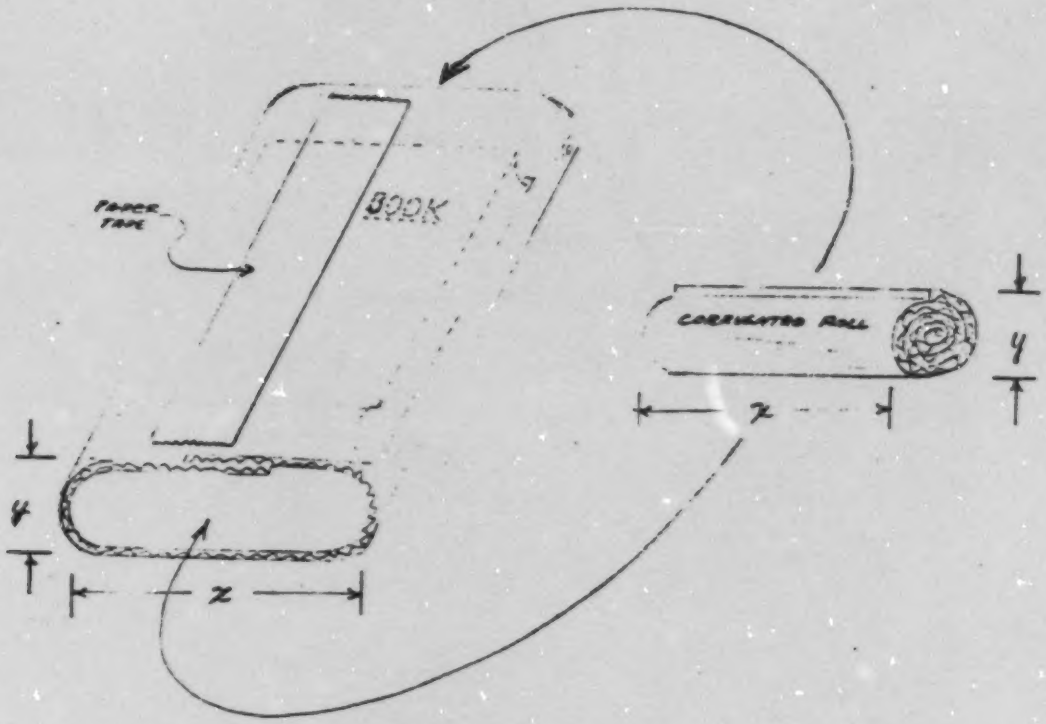

FIGURE 2

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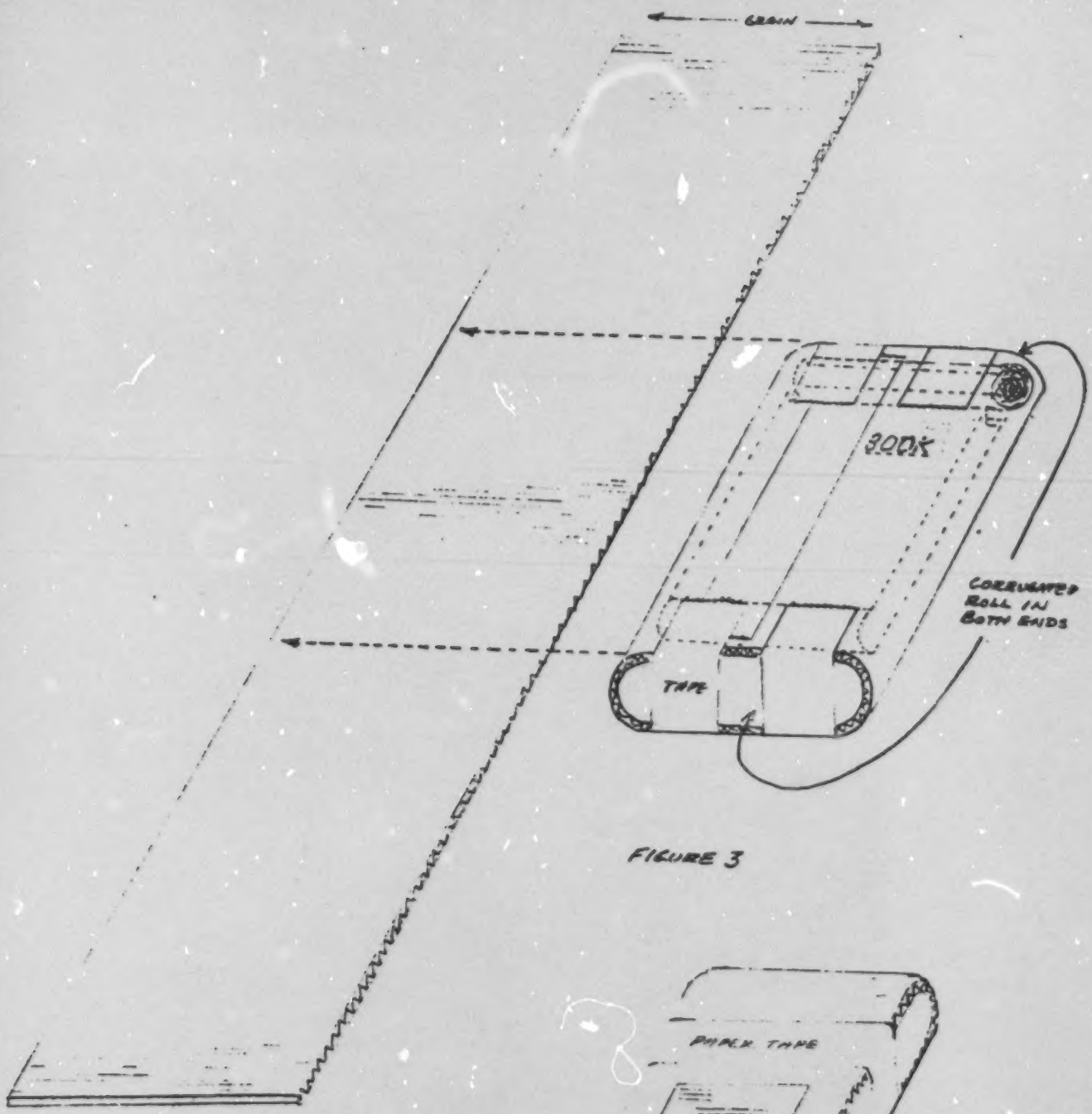

FIGURE 3

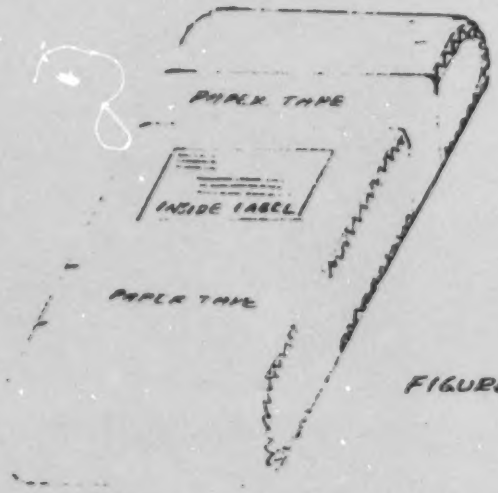

FIGURE 4

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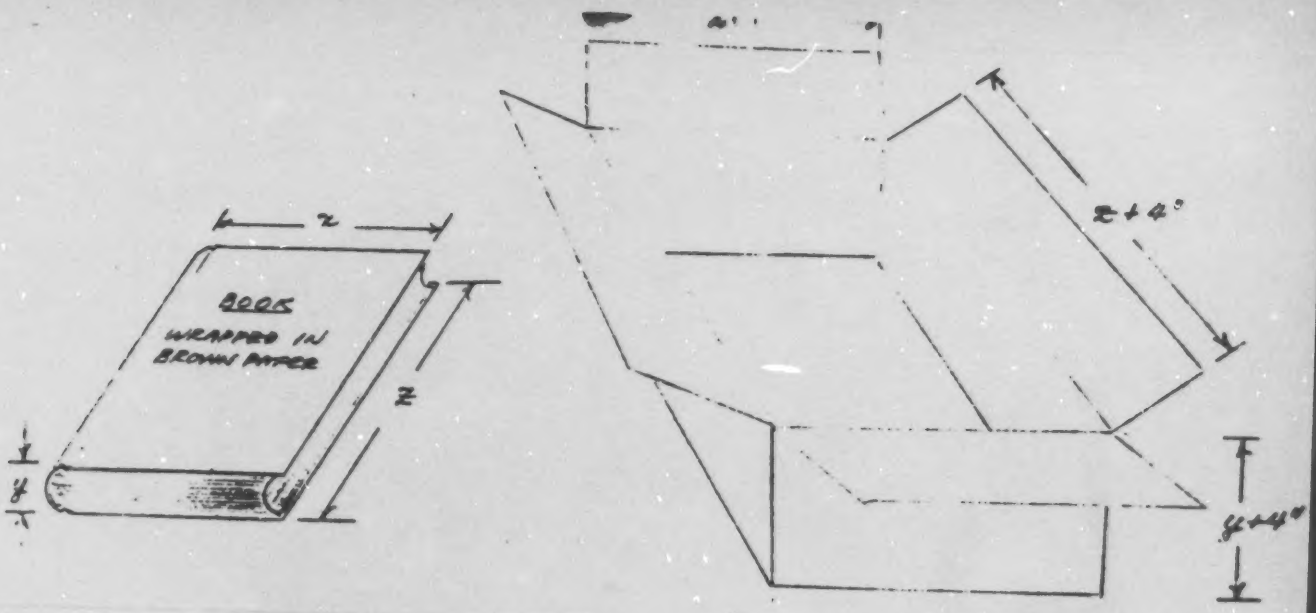

FIGURE 5

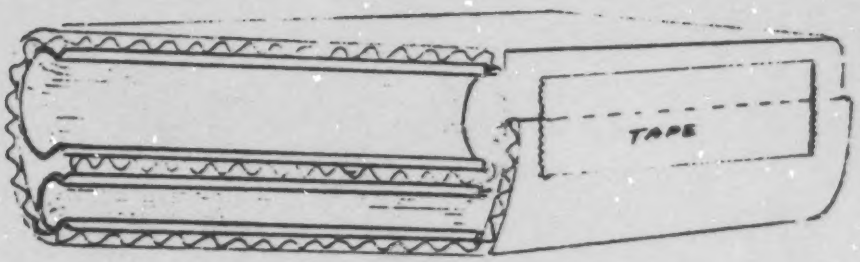

FIGURE 8

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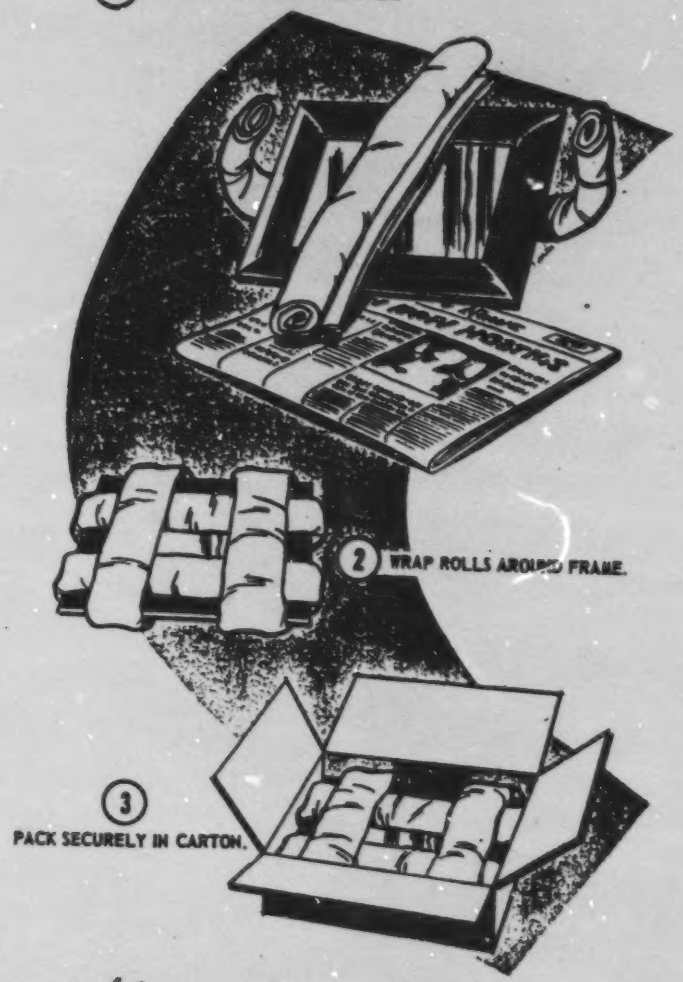

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FIGURE 6

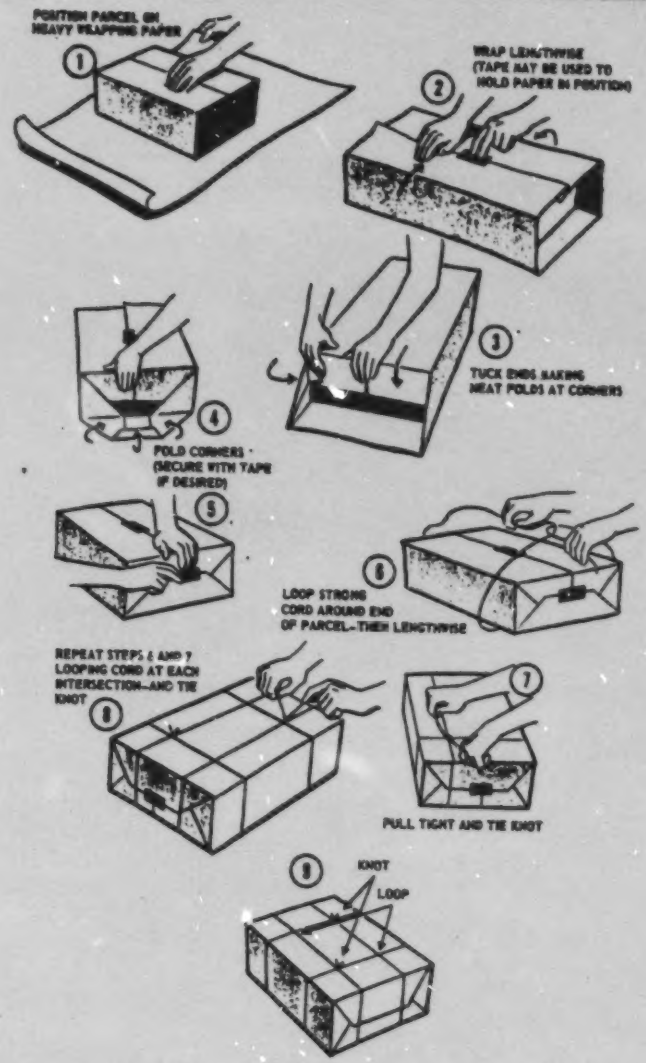

FIGURE 7

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Department of Special Collections

KENNETH SPENCER RESEARCH LIBRARY

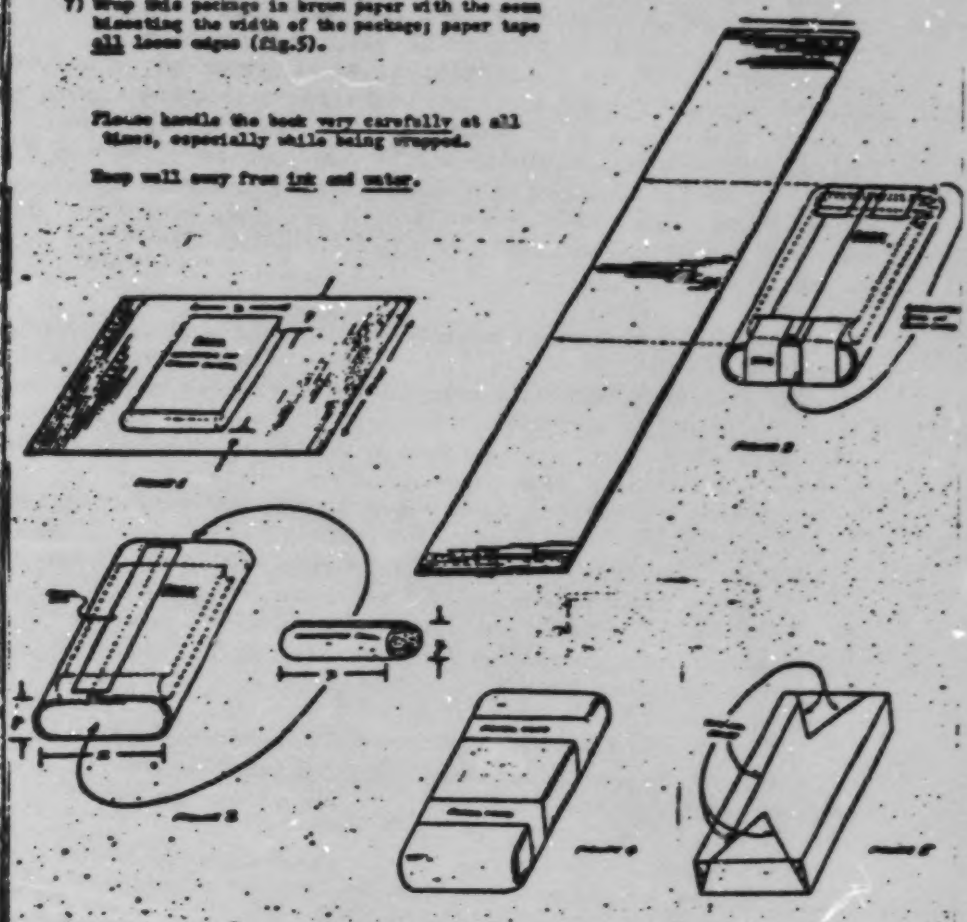
University of Kansas, Lawrence, Kansas 66044

Any book which has been lent from this library we feel deserves the best return packing you can give it; these instructions describe minimal treatment:

1) Wrap book in clean brown paper or tissue (not newspaper), taping with pressure-sensitive tape.
2) Single wrap in corrugated cardboard with the grain running the long way and with an end overlap equal to the thickness of the book (fig.1); fasten with paper tape.
3) Insert firm stuffing rolls (not wads) of corrugated or newspaper to cushion end and center crack (fig.2).
4) Tape (paper tape) ends firmly to hold stuffing rolls against the book (fig.3).
5) Single wrap again with corrugated, the grain running the opposite (short) way (fig.3).
6) Fasten end of corrugated wrap with paper tape encircling the package; fix another band of tape near the other end (fig.4).
7) Wrap this package in brown paper with the seam bisecting the width of the package; paper tape all loose edges (fig.5).

Please handle the book very carefully at all times, especially while being wrapped.

Keep well away from ink and water.



Thank you. You may rest assured we shall treat those books you lend us with similar care.

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THE NEW YORK PUBLIC LIBRARY

PREPARATION SERVICES

TECHNICAL ORDER 74-4-0028

April 26, 1974.

MOVING OF BOOK COLLECTIONS

1. PURPOSE

General guidelines and outlined procedures for moving books from one location to another are outlined, along with bibliographic references to more detailed information on this subject.

2. ORGANIZING THE MOVE

Before beginning the actual move, books should be measured to determine the total linear feet that the books occupy, and to ascertain the tallest book which each shelf will have to accommodate. If the collection is to be added to, an estimate should be made for expansion. Space for expansion should be left at the end of each shelf, and book-ends of appropriate height and weight should be on the new shelves by moving day. When the above data has been accumulated, shelves in the new location must be adjusted accordingly; easy access to the shelves should be assured, and they should be clean and well-labelled.

It is most convenient to move books in groups of approximately one shelf length, or multiples of one shelf length. Shelf length should therefore be taken into consideration when planning size of cartons and book truck to be used. A numbered slip should be placed in the first volume of each shelf, the number visible at the top of the book, and corresponding labels placed on the cartons and appropriate shelves in the new location. Labelling with consecutive numbers facilitates identification; color coding of labels is also useful (particularly in cases where books are being moved from a common location to several: e.g., a color for each floor, room, etc. would be quick reference to speed up such a move). The shelf labels should peel off easily, since they are not intended as permanent identification.

If two or more collections are to be merged and shelved in a new location, a more complicated system of labelling will have to be employed. Moran (see Section 7 below) offers helpful suggestions for dealing with this situation.

3. CLEANING

It is advisable to vacuum all materials before starting even though a thorough cleaning may be planned for some later stage during the move. This avoids disturbing accumulated dust. A portable industrial vacuum cleaner, one available from the Conservation Division, is a good tool for this. Horton gives detailed instructions for the proper method of vacuuming books (page 5). If a more thorough cleaning is desired, books should be removed to a staging area where they can be dusted with soft cloths and

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3. CLEANING (CONTINUED)

be given other treatment as necessary from personnel who have been instructed beforehand.

4. REMOVAL FROM SHELVES

Books should never be removed from a shelf by pulling on their headcaps. The proper method is to reach over the books and push them toward the front edge of the shelf, or to push a few books on either side toward the back of the shelf and grasp the body of the book to be removed.

5. MOVING BOOKS

The best way to move books is to place them in cartons on book trucks or dollies. Books should not be placed directly on trucks without cartons because this makes them more liable to damage (e.g., improper support in transit, the danger of falling off the truck as it goes over doorsills, etc.)

Cardboard cartons should correspond with the size of the book trucks or dollies. Ideally, two medium sized cartons should fit end to end on each shelf of a book truck with a few inches between for maneuverability. For example, if trucks are 36 inches long, the cartons might be 16 x 10 inches high (see illustration). The bottom flaps of the cartons should be glued or taped together, so that they will not collapse with the weight of the books. The top flaps cut off or pushed inside. Books should be set in the cartons as they are on the shelf: bottom edge down, and in one layer only (see illustration). Cartons should not be stacked on top of one another.

The size and shape of the special book carrying boxes used at NYPL may make the proper packing of small books difficult, but they might be useful in moving larger books. Again, books should be packed in these cartons bottom edge down, in one layer only.

A supply of expanding envelopes in several sizes should be available to use for fragile books, materials in protective wrappers, and books with loose and broken pages to minimize the danger of causing further damage.

6. PERSONNEL

Before the move, all personnel who will take part in the move should be given instructions and demonstrations of the above techniques from a qualified person.

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7. BIBLIOGRAPHY

The following items give more detailed information on moving techniques, and are available for consultation in the Conservation Division (Room 101, Central Building):

HORTON, Carolyn. Cleaning and Preserving Bindings and Related Materials. 2d ed. rev. Chicago, Library Technology Program, American Library Association, 1969. 87 p., bibliog. (Conservation of Library Materials, LTP publication no. 16)

The best authority for the proper handling of books; Chapter 1, "Preparing to Recondition a Library", is particularly informative on this subject.

MORAN, Robert F. jr. "Moving a Large Library." Special Libraries, 63:4, April 1972. pp. 163-171.

Useful suggestions for solving the logistical problems of measuring, labelling, reshelving, and merging on the shelves two or more collections.

SPYERS-DURAN, Peter. Moving Library Materials. 2d ed rev. Chicago, Library Technology Project, American Library Association 1965. 63 p. bibliog.

Excellent suggestions for the general planning of a move, beginning with those steps which should be taken six months before the move, and proceeding through the move itself; offers several alternatives for each step, rather than absolutes, from which the reader can choose the most appropriate for his situation.

Distribution Code: 1

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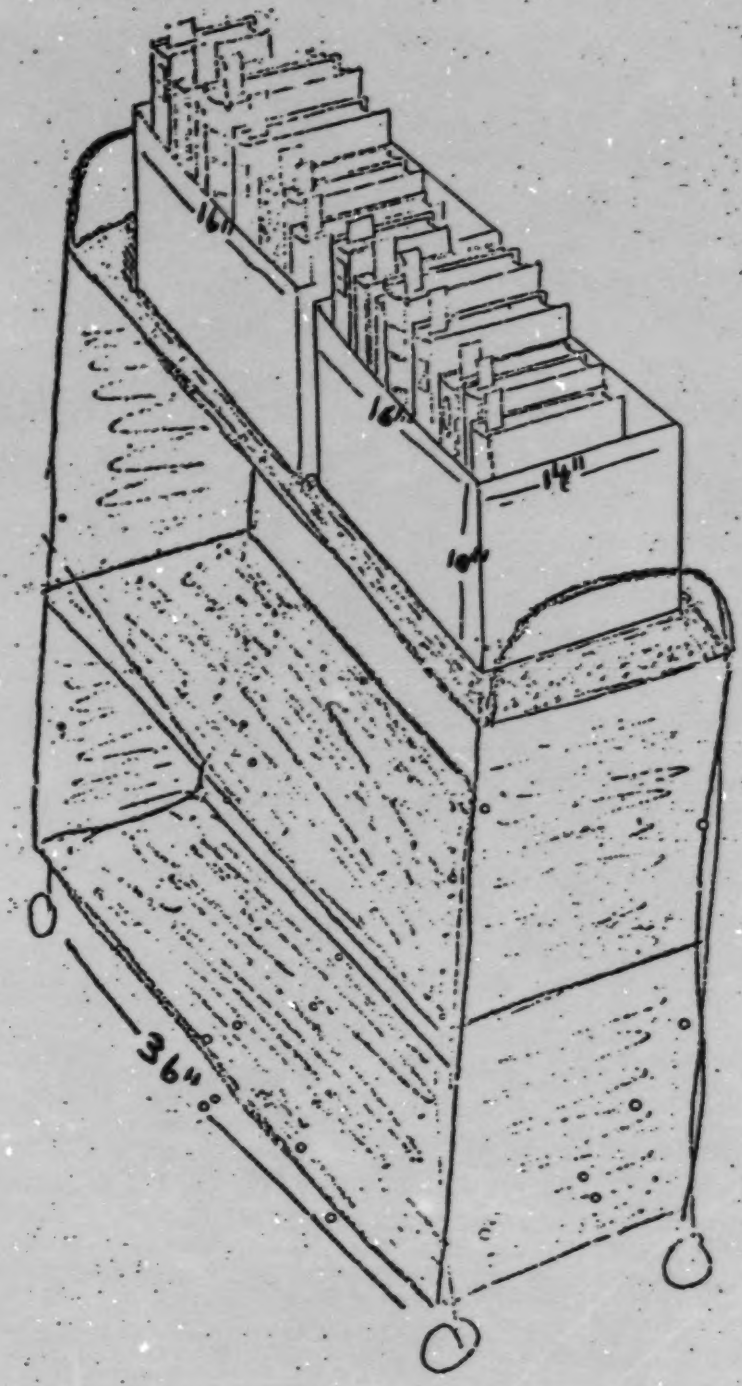

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PROTECTIVE TREATMENT OF LIBRARY MATERIALS

OFFICE MEMORANDUM • STANFORD UNIVERSITY • OFFICE MEMORANDUM • STANFORD UNIVERSITY • OFFICE MEMORANDUM

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DATE February 11, 1980

TO Sally Buchanan

FROM Walter Henry

SUBJECT In House Document Outlining Standards for Materials

I. General Principles

A. Benignity. No material shall be used that, either alone or in interaction with other materials, might injure the book being repaired.

B. Reversibility. All materials shall be removable at any time, using only such processes and materials as are benign. The Standard for removability shall be that proposed by Peter Waters:

> When proposing criteria for the reversibility of modern synthetic materials, great care must be taken not to make these more stringent than those found acceptable (without conscious questioning) when using the more traditional materials such as flour and starch pastes.

Removal should not require more skill or training than might reasonably be expected of a library repair department. (Professional conservators are Wizards and can remove anything from anything, including gold from lead.)

C. Non-toxicity. No materials shall be used that are injurious to the technician, given standard safety precautions. Neither shall any residue be allowed to remain in the book if it be a health hazard, skin irritant, or source of noxious fumes which might cause problems to users of the book.

D. Permanence. All materials shall be expected to last longer than those of the book itself. Material must be able to withstand not only changes within its own makeup, but also those changes that result from reactions with environmental pollutants and with other materials within the book.

E. Functional and Aesthetic Appropriateness. All materials shall be consonant with the book insofar as is consistant with the principles noted above.

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II. Specific Materials.

A. Adhesives

1.a. Must have a pH of 6.5 or higher (except PVA).
b. Must be non-yellowing, non-staining.
c. Must not turn brittle with age.
d. The hardened film must be re-soluble in some benign solvent without prolonged immersion (except PVA, when appropriate).
e. Should be of known composition.

2. Polyvinyl Acetate
a. Shall be a polyvinyl acetate emmulsion, rather than a solution because the dried film of an emulsion is at least partially re-soluble.
b. Shall not be a "hot-melt" unless this class of adhesives improves.
c. Shall be internally plasticized, because external plasticizing agents volatilize and this leads to embrittlement. Further, the external plasticizers can migrate into paper, causing embrittlement of the adhesive and possible damage to the paper.
d. pH of Pva emulsions is essentially irrelevant, since the source of acid is itself volatile and the pH will lower with time. However, should a lower pH be desired, the emulsion can be buffered with calcium carbonate and calcium acetate.

B. Board
a. Must have a pH of 6.5 or higher, and ought, ideally, to have an alkaline reserve.
b. Must be stiff, strong, and resistant to fraying.
c. Best quality mill-board and museum board are acceptable, with Davey Red Label board representing the minimum standard of acceptability.

C. Cloth
a. Linen, muslin, etc.: unbleached.
b. Bookcloth. At present there is no ideal bookcloth. Both types are grudgingly accepted. (Blame it on L.C.)
Pyroxylin coated or impregnated cloth: is strong, waterproof, resistant to vermin, but has two drawbacks. It is aesthetically unpleasing and often inappropriate to the book being repaired. Further, there is some controversy as to its benignity. Pyroxylin may release gaseous oxides of nitrogen. Prevention of their release is solely dependent upon the continuing efficacy of stabilizers added to the pyroxylin.
Starch filled cloth, though attractive, versatile, and strong, offers little protection against water and is a food source for vermin. However, it is perfectly benign, easy to work with, and long-lasting.

D. Leather

1. Must be able to pass the P.I.R.A. Test.
2. Must not have high concentration of sulfuric acid.
3. Types:
   a. Goatskin ("Morocco")
   b. Other skins. Pig is acceptable for special cases, but is too inconsistent in quality to be used generally. Calf and sheep are both too soft for library work.
4. Quality: may be "second" or even "third" quality as long as the leather itself is fine quality material and defects are strictly limited to the following:

   Surface blemishes
   Miscolouration
   Small holes

5. Colourfastness: I think that fading of pigment ought not to bother us unduly as long as the leather itself is sound. Of course, Ragingly Fugitive colours shall be avoided. We must distinguish, also, between discolouration of pigment and discolouration that indicates chemical degradation of the leather.
6. Size. Ideally, skins should be relatively small (except for those used on large volumes) because such skins need not be pared much and, consequently, are stronger.

E. Paper

1. pH: 6.5 or higher
2. Folding endurance @ ½ Kg tension: 300 folds (average of folds with and against grain).
3. Tear endurance, tensile strength, dimensional stability: No formal standards necessary, but the paper must be strong enough to bear heavy use.
4. May be rag, Japanese vegetables, or chemical cellulose.
   a. Must not contain lignin (can test with phloroglucinol solution).
   b. Must not exhibit presense of alum (can be tested with the Raspail test for aluminum ion).
5. Aesthetic suitability. No grossly overwhite papers for end-papers, nor textures inappropriate to use.

3. Treatment

Selection of the appropriate treatment for a particular item is based on the item's physical condition and intended use, its relation to the collection as a whole, availability of a replacement, its uniqueness, and its intrinsic or artifactual value. These factors are weighed along with a consideration of the cost of repairing, restoring, discarding, duplicating, or doing nothing. Cost is the most important aspect of treatment selection -providing the treatment selected is cost effective in the long run as well.

Ultimate responsibility for an item's bibliographic or physical retention in the collection rests with those librarians involved in collection development who are expert in subject, area, and language specialities and knowledgeable about the item's use. Thus, it is the division librarian's responsibility to determine that an item is worth conserving, but the ultimate responsibility for selection of treatment for that item rests with the Conservation Librarian.

The purpose of conservation treatment is to increase the length of time an object will be available for use and slow down the inevitable and continual process of deterioration.

3.1 Screening

Screening for treatment is simplified and costs are reduced by designation of large categories of items needing treatment, thereby allowing streamlining of procedures and the application, where appropriate, of mass treatments.

The process of screening is a two-part activity, consisting of initial designation of an item for treatment followed by selection of the most appropriate treatment. Initial designation for treatment occurs at any step in the procedure of acquiring, cataloging, processing, and disseminating library materials. Categories which would be selected for treatment include:

--new acquisitions unbound, unprotected, or with vulnerable or unusual formats

--incoming retrospective material in poor condition

--high-use areas of the collections

--special collections designated for preservation by the collection librarian

--materials designated for treatment during routine stack maintenance or systematic stack inspection

--materials returned from circulation

--materials found in need of treatment during shelf-reading or reshelving

--materials recommended for treatment by the Conservation and Binding Section

3.2 Commercial Binding

A commercial bindery provides an important service to a library, but as a profit-making, mass-production enterprise it can not deal with books on an individual basis and is limited by current technology and the availability and cost of labor and materials. As a result, the responsibility rests with the Library to demand good materials and quality workmanship.

The system of bid-letting for contractual services can work against the Library's objective of securing quality workmanship. There is no such thing as a cheap quality product. The Conservation Librarian and the Serials Librarian work closely with the Purchasing Department to insure that commercial binding specifications are written to provide the library with a wide range of commercial services utilizing quality materials and techniques.

Schedules and coordination of commercial binding for the Divisions are designed to minimize the time an item is unavailable for use--regardless of convenience to the vendor or Binding Preparation. A system of recall is built into binding preparation procedures so that needed serials can be retrieved up to one week before a shipment goes out.[1]

A visit by the Conservation Librarian to the vendor's premises is a prerequisite to the awarding of the contract.

An annual trip is made to the commercial bindery to acquaint bindery preparation staff with the entire process and to see that materials are being handled properly. Library staff responsible for selecting items for commercial binding must be familiar with procedures and trade language to be capable of making appropriate decisions.

Commercial bindery shipments are regularly inspected to see that contract agreements are being met.

Selection of method of sewing is the single, most important aspect of binding; the Conservation Librarian should impress upon the vendor the necessity of library input in this crucial area.

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[1] This arrangement requires that the Division definitely know that an item was sent for binding--to avoid searching for items that were possibly sent for binding.

Time/money saving automation procedures developed by the commercial bindery are used where appropriate.

The Conservation Librarian will encourage the commercial bindery to introduce flexible, non-destructive binding techniques and review any products they offer in view of the Library's needs and good binding practices.

3.3 Repair

While there is much uniformity in bookmaking, each book in need of repair is unique. Binding materials and binding structure vary and the paper on which books are printed varies drastically in quality. Each book has its own history of use and abuse.

Strict adherance to preventative measures and common sense treatment of library materials will reduce the numbers of repairs necessary. Divisional libraries are discouraged from making temporary repairs. PRESSURE-SENSITIVE TAPES (except for Filmoplast®) SHOULD NEVER BE USED FOR REPAIRS.

Routine repair and rebinding procedures are highly developed to reduce the time an item is unavailable for use.

Detailed specifications are prepared for the materials used in binding and repair.

When it is reasonable to do so, the original cover is retained and restored rather than making a new cover or sending the book for commercial binding.

Mass production techniques are used to save time and money, but one person will perform all the operations on a single book.

Repairs to books from the general collections are minimal--designed to protect the book and make it usable. Cosmetic repairs are discouraged. Exceptions are made for books of special interest because of their binding, illustration, or subject matter. These exceptions are made with the consent and under the direction of the Conservation Librarian.

3.4 Conservation and Restoration Rebinding

Very few books rebound in the Conservation and Binding Section will warrant the expense of a conservation or restoration binding.

The decision to rebind a valuable book is made by the division librarian with the advice of the Conservation Librarian. Valuable books in destructive bindings are also candidates for rebinding.

Books that are unsuitable for commercial binding because of their intrinsic value, aesthetic value, fragility, or format are also bound or rebound in-house.

A conservation binding is composed of permanent and durable materials with a structure designed to protect the text during use. It is also important that the structure be as long-lasting as possible to avoid the cost and probable damage of again rebinding the book. The appearance of the binding should be compatible with the period of the book's production. Also, items are selected for conservation binding because they have often been previously rebound using poor quality materials and techniques and none of the original binding remains.

A restoration of the original binding attempts to duplicate the book's original, or near original, condition and can be justified in cases where the integrity of the artifact is of bibliographic, historic, or aesthetic significance.

Conservation and restoration rebinding imply use of permanent materials, proven methods of treatment, and ease of disassembly--should that become desirable or necessary at a later date.

When appropriate, documentation of the book's original condition and subsequent treatment is provided by photographs, an estimate of the cost of treatment, a written case history, and a binder's slip attached to the volume. Fragments of the original binding are retained, boxed with the book in special situations, or filed.

Rebinding disrupts artifactual and bibliographic evidence and is employed only when the object can not be preserved in its present condition or when even minimal use will cause further deterioration; to do nothing but provide a protective box is a viable alternative to rebinding.

3.5 Protective Encasement

A box protects a book by providing a micro-environment--a buffer against fluctuations in temperature and humidity and protection from dust, light, and atmospheric gases.

By precisely fitting the dimensions of an individual book, a box eliminates further damage from abrasion or movement on the shelf.

The materials and structure of a box relate to the size and weight of the book and the length of time the box is expected to last.

Boxes are also made for important or vulnerable books to protect them from damage. This implies a perfect fit, ease of removal, and use of permanent materials.

Boxes provide added protection in the event of disaster or accident.

Simplified boxes are made to minimize further mechanical damage to severely deteriorated books for which immediate treatment is economically or technically unfeasible. Simplified boxes and portfolios are also made for unbound items that are used infrequently and printed on paper that has become brittle.

3.6 Flat Paper Materials

Flat paper items are meant to be stored flat.

Containers and storage for flat paper items should insure ease of removal. Items inside map case drawers should be contained within folders made of acid-neutral folder stock. To avoid damaging single items, an entire folder is removed from a drawer and placed on a table before an item is selected.

Adequate table space for examination of flat items should be in proximity to the storage area.

Patrons are encouraged to use a sheet of clear Mylar over the item while examining it to avoid smudging and soiling the item or tearing it on buttons, etc.

Flat paper items are to be in contact with acid-neutral content materials only. Countless valuable materials have been irreparably damaged by being mounted on wood or cardboard, put in contact with ground wood pulp paper, or laminated with impermanent materials. Pressure-sensitive tape (except Filmoplast®) should never be used for repairs.

Ideally, flat paper items encapsulated in polyester film envelopes should be neutralized prior to encapsulation. Exceptions are items that will be subjected to heavy use but are not expected to be kept indefinitely, extremely fragile items, or items for which deacidification is not appropriate.

3.7 Information Preservation

Vigorous implementation of information preservation techniques is vital to the conservation program. Not all deteriorated materials warrant the expense of physical restoration. Some may be so far gone that even photographing them will finish them off. Additionally, it is unrealistic to hope that there will ever be money or time enough to restore the thousands of deteriorated volumes in the Library that will be confetti before the century is over.

Every reasonable effort is made to commercially purchase o.p., reprint, photocopy, or microform copies of items designated for preservation before resorting to filming at Micrographics. (see Appendix 5)

Cooperation with reprint publishers is encouraged and may be a means of obtaining replacements, providing it does not interfere with the Library's priorities.

Microfilm, whether commercially purchased or produced by Micrographics, should conform to all appropriate national standards for archival quality and bibliographic integrity. There is no point in switching from one impermanent medium to another.

Incoming microfilm is inspected on a random basis to see that specifications are met.

When a microfilm copy of a deteriorated item is obtained, the original is discarded, except when the original has artifactual value.

Master master negatives are used to make duplicating masters from which use copies are made (positive). Master and duplicating masters are stored centrally, requiring a temperature of 65° F, a relative humidity not to exceed 40 %, and the removal of particulate matter.

The information preservation program requires careful coordination since it affects the Order, Catalog, and Serials Departments and requires special preparation prior to addition to the collection and continuing maintenance in public service departments.

Titles microfilmed at Micrographics are reported to the National Register of Microform Masters, Newspapers in Microform, or the National Union Catalog of Manuscript Collections--as appropriate.

Cooperation with other libraries will reduce unnecessary duplicate filming.

3.8 Fumigation

Incoming materials, especially retrospective purchases or gifts, are inspected for signs of insect and mold infestation. Mold is generally obvious by its smell and the appearance of fuzzy grey growth on the outside of materials. Infestation by insects would be noticeable by a "sawdust" left in boxes or on shelves. If mold or insects are suspected, the Conservation Librarian should be informed and the materials segregated and immediately fumigated in the Conservation Lab. The area should then be watched to insure that the infestation does not spread.

THE NEWBERRY LIBRARY
60 West Walton Street · Chicago · Illinois · 60610

MATTING AND FRAMING
DOCUMENTS AND ART OBJECTS ON PAPER

BACKGROUND · The paper support of documents, prints and drawings is subject to deterioration from many causes. Many papers, particularly modern ones, may deteriorate from what is called "inherent vice;" i.e., the paper was unstable chemically from the beginning because of the way that it was manufactured. In addition, all paper deteriorates upon exposure to light, oxygen, air pollutants, extremes of humidity, heat, migration of injurious compounds from materials with which it is in contact (such as cardboard or wood), fungi, insects, rodents, fire, water, and ordinary use and handling.

If it has been decided that an object on paper is to be treated as a picture--that is, to be matted or framed--certain precautions must be taken to prevent the rapid deterioration and eventual destruction of the object.

Unfortunately, experience has shown that most picture framers are dangerously unaware of sound conservation principles. The methods and materials in common use by framers not only do not help prevent environmental damage, they often cause deterioration themselves. The files of conservators of art on paper are full of case histories of serious damage to objects caused by contact with glass, newspaper, conventional mat board or wood; by acidic or unremovable adhesives; by gluing the object solidly to the backing; by varnishing, and so on.

PRESENT CONDITION · If the object in question is not in good condition, or if it has been glued solidly to its present mount, it should be taken to a conservator for treatment before framing. Repair or removal from old backings should never be entrusted to a framer, nor should the owner attempt such operations him- or herself. Mending with pressure-sensitive plastic tapes such as "Scotch" or "Mystik" tapes is particularly to be avoided, because of long-term damage that they cause.

If the object is being stained from bad adhesives or backing, it should be treated as quickly as possible by a conservator to prevent further damage, even if it is not immediately to be rematted or framed. Such expert treatment will be costly, as it involves skill and slow, careful handling. Anything less than expert treatment, however, threatens the survival of the object.

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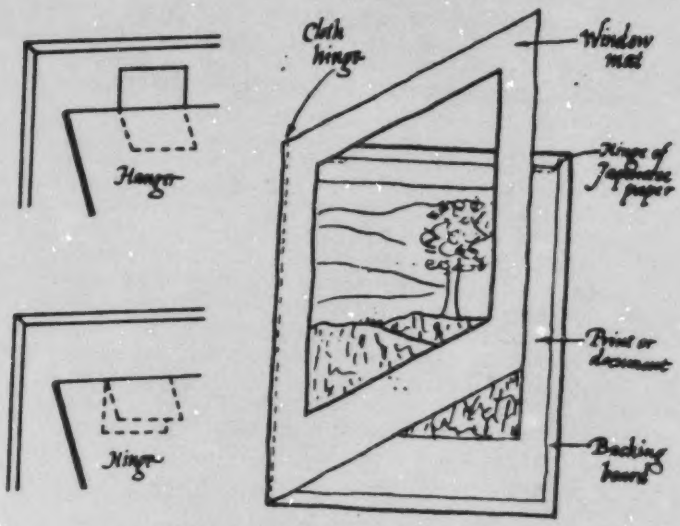
MATTING · It is essential that the object be matted with acid-free mat board. Unfortunately, the board that is almost universally used by framers has a core of groundwood fiber (similar to newsprint), which deteriorates rapidly and generates compounds that will migrate in time into the object itself. Only two types of board are acceptable for matting objects of value: acid-free all-rag board, or conservation board made from chemically-purified wood pulp and containing an alkaline buffer. It is extremely important that the owner of the object assure him- or herself that the framer actually uses one of these types of material.



The generally accepted method of matting involves attaching the object to the backing board with hinges or hangers of Japanese paper, which is strong but soft and flexible, using starch paste (without alum, which is acidic). Hangers are preferable to hinges, particularly for large or heavy objects, as they are less likely to pull loose. Hinges are used where the edge of the object will not be concealed by the edge of the window mat. The window mat and back boards are customarily hinged together, and any cloth or paper tape may be used as long as it does not come in contact with the object itself.

It is rarely desirable to mount an object solidly to the backing board. If, for some unusual reason, this procedure seems desirable, it should be executed by a conservator and not a picture framer.

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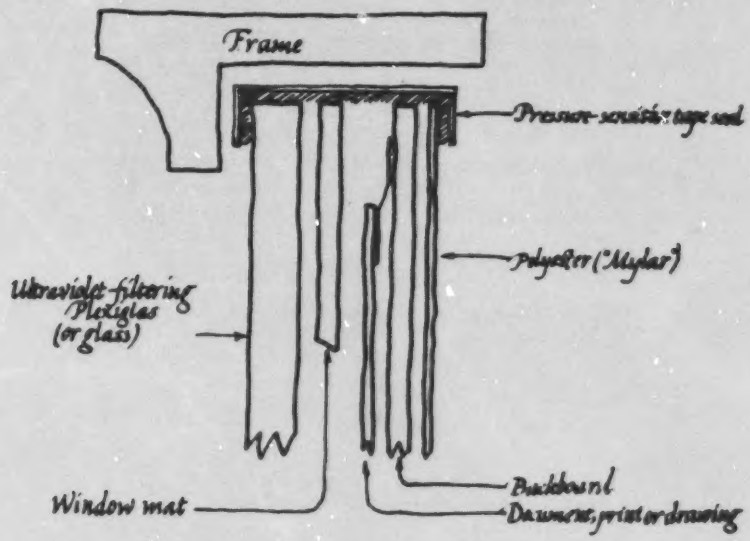
A paper object should always be matted in such a way that it cannot come into contact with the glass or plastic in the frame. If a conventional window mat is not desired, strips of acid-free board the width of the rabbet of the frame (called fillets) may be used around the edges to prevent the object from touching the glass.

GLAZING · While all forms of light are destructive to paper and to many inks and paints (see "HANGING" below), ultraviolet radiation is the most damaging component of light. There are two special forms of Plexiglas acrylic plastic available that filter ultraviolet rays. Plexiglas UF1 is colorless and filters about 80% of the UV rays; UF3 has a hardly-noticeable tint and filters virtually all UV. One of these materials may be used in place of glass in the frame. Although Plexiglas UF1 or UF3 is more expensive than glass, it has the additional advantages that it is lighter in weight, is shatterproof, and is a better thermal insulator than glass.

Pastel, chalk or charcoal drawings should, however, be glazed with glass, as plastic generates static electricity which can cause the image to transfer from the paper to the plastic.

FRAMING · Once an object has been properly matted and the ultraviolet-filtering Plexiglas has been obtained in the proper size, it is probably relatively safe to entrust the framing to any picture framer.



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It is usually desirable to have the frame sealed to help prevent damage from air-borne dirt and pollutants. Mylar or polyethylene may be placed behind the mat, and with the Plexiglas on the front, the edges can be sealed with tape. It is important that the sealing be done in a dry atmosphere to prevent condensation of moisture that might occur with a large drop in temperature.

HANGING · Three of the major enemies of hung pictures are heat, dampness and light. Pictures should not be hung near sources of heat, such as over radiators or fireplaces, or on walls that contain flues, as heat accelerates the deterioration of paper. Dampness accelerates chemical deterioration and makes foxing and other microbial deterioration possible. Thus pictures should not be hung against damp walls or against cold outside walls that can cause condensation of liquid moisture on the back of the picture.

Light is perhaps the most insidious enemy of documents, prints and drawings. This form of energy degrades paper and many inks and paints as well in direct proportion to the intensity of the light and the length of exposure. All wavelengths of light are potentially destructive, but ultra-violet radiation (present in sunlight and to a lesser extent in the light from most fluorescent tubes) is the most damaging. Thus in addition to the precautions cited in "GLAZING" (above), objects of great value should not be permanently exposed to light. Museums almost invariably rotate prints and drawings so that no one item is permanently exposed; when they are shown, it is with very low light levels, and the objects are protected from UV.

SOURCES · There are two sources in Chicago for the conservation treatment of works of art and historic documents on paper that are known to me to adhere to accepted technical and ethical standards

Graphic Conservation Department
R.R. Donnelley & Sons Company
350 East 22nd Street
Chicago, Illinois 60616
(312) 326-8425

Janet Ruggles
11322 South Champlain Avenue
Chicago, Illinois 60628
(312) 525-4126
(312) 568-2581

For those outside the Chicago area, a national list of certified paper conservators may be obtained from

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The American Institute for Conservation
of Historic and Artistic Works
1522 K Street N.W. Suite 804
Washington, D.C. 20005

The following framers are known to me to do matting and framing to conservation standards

Douglas Kenyon, Inc.
155 East Ohio Street
Chicago, Illinois 60611
(312) 642-5300

FredEric's Frame Studio, Inc.
1230 West Jackson Blvd.
Chicago, Illinois 60607
(312) 243-2950

There may be other framers, not known personally to me, who do conservation matting and framing. However, since it is not usually feasible to open up a newly framed object to see if the matting has been done properly, one must rely on the knowledge and integrity of the framer. Thus great caution is advised in selecting a framer.

If a conservator or a framer outside the Chicago area is needed, the safest course is to call a major museum for recommendations.

If one wishes to do one's own matting, all-rag mat board is available in retail quantities from

The Flax Company
176 N. Wabash Avenue
Chicago, Illinois 60601
(312) 346-5100

All-rag or conservation board is available in bulk from

University Products, Inc.
P.O. Box 101
Holyoke, Massachusetts 01040

Process Materials Corp.
329 Veterans Boulevard
Carlstadt, New Jersey 07072

The Hollinger Corporation
3810 S. Four Mile Run Drive
Arlington, Virginia 22206

Chas. T. Bainbridge's Sons
20 Cumberland Street
Brooklyn, New York 11205

Japanese paper for hangers is available from

Aiko's Art Materials Import
714 North Wabash Avenue
Chicago, Illinois 60611

Cut-to-size Plexiglas UF1 or UF3 is available from

Colonial Kolonite Company
2232 West Armitage Avenue
Chicago, Illinois 60647

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BIBLIOGRAPHY · Clapp, Anne F. Curatorial Care of Works of Art on Paper. Oberlin, Ohio: Intermuseum Conservation Association, 1973.

Glaser, Mary Todd. Framing & Preservation of Works of Art on Paper. New York: Parke-Bernet Galleries, n.d.

Keck, Caroline K. A Handbook on the Care of Paintings. N.P.: American Association for State and Local History, 1965.

King, Antoinette. "Conservation of Drawings and Prints." Special Libraries 63:116-20 (1972).

Weidner, Marilyn Kemp. "Damage and Deterioration of Art on Paper Due to Ignorance and the Use of Faulty Materials." In: Studies in Conservation 12:5-25 (1967).

Zigrosser, Carl, and Christa M. Gaehde. A Guide to the Collecting and Care of Original Prints. New York: Crown Publishers for the Print Council of America, 1965.

The Newberry Library
Paul N. Banks, Conservator

First published 1968
Revised May 1973
Revised November 1978

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Ohio Historical Society
I-71 & 17th Avenue
Columbus, Ohio 43211

Archives-Manuscripts Division
Conservation Lab
466-1500 ext. 316

POLYESTER FILM ENCAPSULATION

The polyester film encapsulation process was developed in the Preservation Office of the Library of Congress. Polyester film encapsulation offers several advantages in protecting research materials and other valued items. Its primary value is the tremendous physical protection that it provides to paper and other thin materials. Polyester film is a very stable, long lasting material. It will not damage items in prolonged contact with it. The process is easily reversible. Should it ever be necessary to remove an item from an encapsulation package it is easily accomplished by merely trimming open the edge of the package. It is an easily learned process. It requires no special skills or equipment and it is relatively low cost. It minimizes the need of skilled mending (incorrect repairs and mending frequently cause more damage than they prevent).

Note: Polyester film encapsulation should not be used with charcoal or pastels. The electrostatic quality may pull these materials away from their paper supports. Polyester encapsulation alone does not chemically stabilize materials. If this is necessary it must be accomplished by other processes. However, polyester encapsulation may minimize effects of atmospherically caused degradation by limiting exposure.

Materials and equipment:

*Polyester film, 3, 4, or 5 mil, free of plasticizers (DuPont's Mylar Type D or equivalent, 3M's Scotchpar, or ICI Melinex Type O).

*Minnesota Mining & Manufacturing #415 double coated polyester film tape, 1/4" x 36 yd. roll.

Scissors
Sharp knife, (X-Acto or scalpel type is excellent).
Clean soft cloth, (a window washer's squeegee may be helpful).
Clean flat table surface, (a ruled alignment grid is helpful in achieving straight, square work).
Weights, (small, smooth, non-scratching)

*Polyester film and 3M #415 tape are available in small quantities from the following firms:

Talas
130 Fifth Avenue
New York, New York 10011

Hollinger Corporation
3810 South Four Mile Run Drive
Arlington, Virginia 22206

Hills Blue Print Co.
195 E. Livingston Ave.
Columbus, Ohio 43215

Gaylord Brothers Inc.
Box 4901
Syracuse, New York 13221

University Products Inc.
P. O. Box 101 (South Canal Street)
Holyoke, Mass. 01040

Conservation Resources Inc.
1111 North Royal Street
Alexandria, Virginia 22314
(This firm also offers premade packages in standard sizes)

SEE REVERSE FOR PROCEDURE

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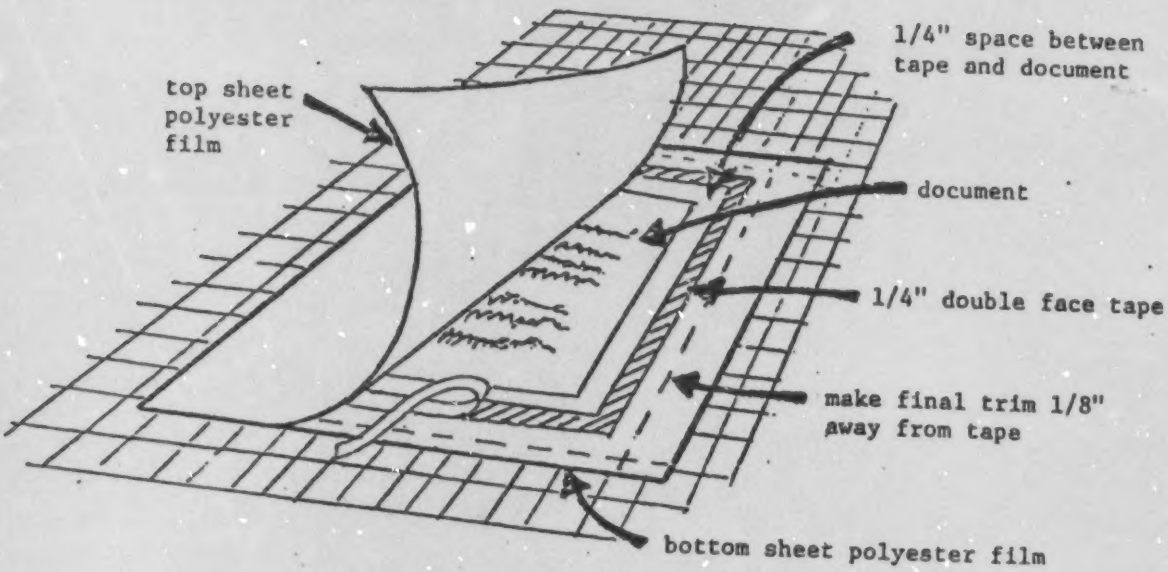

ENCAPSULATION CONSTRUCTION PROCEDURE

1. Cut two pieces of polyester film approximately two inches wider and longer than the document to be encapsulated.

2. Place one sheet of the film on the grid aligning edges with the grid lines. Wipe the film with cloth to remove dust and create static charge.

3. Center the document on the film, placing a weight on it to hold it in position.

4. Place a strip of double coated tape, adhesive side down, on each of the four sides of the polyester film, leaving 1/4 inch margin between the document and the tape (do not remove the paper backing from the tape yet). The ruled grid will help in positioning the tape accurately. Most of the excess film will be trimmed away later.

5. Remove the weight from the document. Place the second piece of film on top of the document and squeegee or wipe carefully to force as much air as possible from between the sheets of film.

6. Place the weight back on the center of the top piece of film. Reach under the top sheet and peel the backing paper from the tape. Continue with all four sides, wiping to squeeze out the air and to provide good adhesion of the tape. Be especially careful in excluding as much air as possible on the final edge.

7. Trim the resulting envelope so that about 1/8 inch of film remains outside the tape on all four sides.

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Conservation Office
THE STANFORD UNIVERSITY LIBRARIES
STANFORD, CALIFORNIA 94305

March, 1980

ENCAPSULATION

MATERIALS:
Polyester film, such as Mylar. Do not use polyvinyl acetate or polyvinyl chloride

3-M Scotch Brand, Double-coated tape, #415. This tape comes with a paper release backing.

TOOLS:
Metal straight-edge
X-acto knife
Rubber brayer. This can be purchased at any art supply store.

PROCEDURE:
1)Cut two sheets of mylar a few inches larger in each direction than the document.
2) Place one sheet of mylar on a clean surface and place the document in the center of the mylar.
3) Place a weight on the document with a protective sheet of paper or scrap mylar beneath the weight. This will prevent the document from shifting and will make taping easier.
4) Place one strip of tape, with backing still in place, parallel to one edge of the paper and 1/8" away from it.
5) Place tape around remaining edges, 1/8" away from the edges of the document. Leave a 1/8" gap between the tapes at each of the four corners. This will prevent moisture from becoming trapped in the capsule and condensing on the document.
6) Position the second sheet of mylar over the first and place the weight on on of the corners.
7) Lift the mylar away from the document at the opposite corner from the weight. Lift just far enough to enable you to remove the backing paper from one strip of tape.
8) Roll the top mylar sheet back down over the exposed tape. Roll with brayer.
9) Repeat this process with each of the three remaining tapes, moving in a clock-wise direction. Be careful to avoid bubbles, gaps, and creases.
10) Gently roll over the entire surface to force out any trapped air.
11) Roll firmly over tapes to strengthen the adhesive bond.
12) With a straight-edge and X-acto knife, trim excess mylar close to tape.
13) Round the corners.

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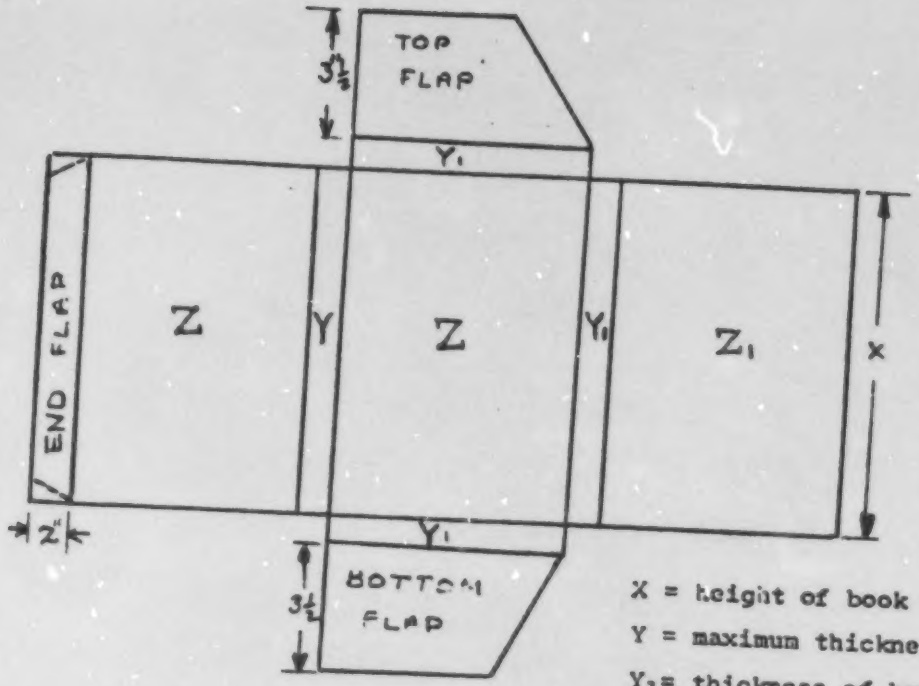
THE A.P.S. STORAGE FOLDER



X = height of book + 1/8"

Y = maximum thickness of book + 3/32"

Y_1 = thickness of book + 1/16"

Z = width of book at widest part + 1/8"

Z_1 = width of book + 1/16"

The A.P.S. folder is made of a neutral, buffered folder stock (such as the Permatan handled by the Hollinger Corporation); the light weight stock, 10 mil, is rigid enough to support a volume up to 3/8" thick, the heavier weight, 20 mil, will support a volume (or pamphlet or set of leaves) up to 3" thick. For example, the A.P.S. now uses these folders to store contemporary typescripts on 8½x11" paper.

To make the folders, only the folder stock, equipment consisting of a mat knife, calipers, ruler and square, and ample working surface are needed. A pair of sharp scissors can be substituted for the mat knife if necessary. The most important requirement is careful measurement according to the formula shown with the diagram; the fractional additions are allowances for the thickness of the stock as the case folds over on itself.

The folder was designed by Willman Spawn, conservator at the American Philosophical Society Library, in 1957 for the temporary storage of disbound pamphlets.

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March, 1980

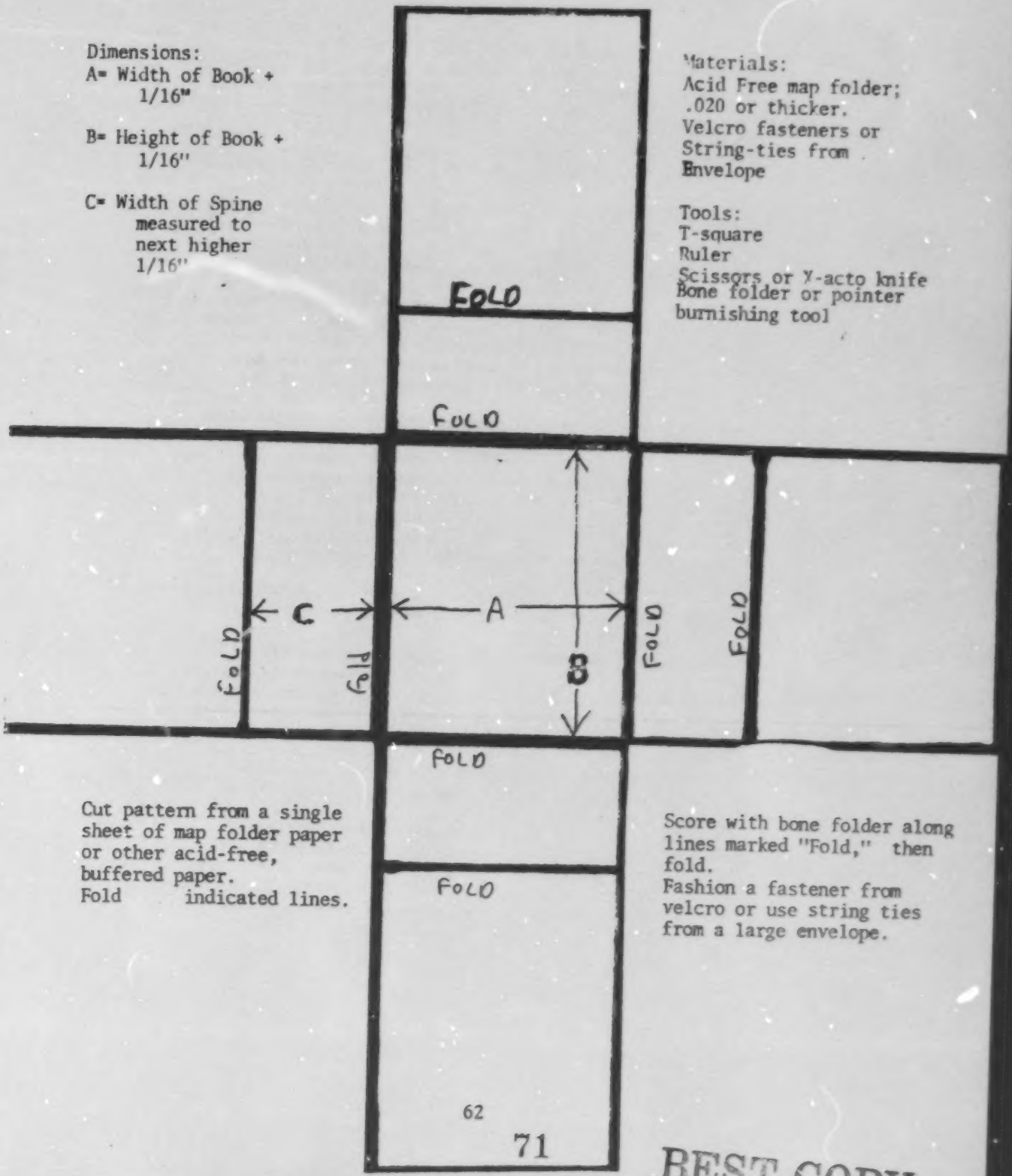
Conservation Office
THE STANFORD UNIVERSITY LIBRARIES
STANFORD, CALIFORNIA 94305

EASY CONTAINER

Dimensions:
A= Width of Book + 1/16"

B= Height of Book + 1/16"

C= Width of Spine measured to next higher 1/16"



Materials:
Acid Free map folder; .020 or thicker.
Velcro fasteners or String-ties from Envelope

Tools:
T-square
Ruler
Scissors or X-acto knife
Bone folder or pointer burnishing tool

Cut pattern from a single sheet of map folder paper or other acid-free, buffered paper.
Fold indicated lines.

Score with bone folder along lines marked "Fold," then fold.
Fashion a fastener from velcro or use string ties from a large envelope.

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THE NEWBERRY LIBRARY
60 West Walton Street · Chicago · Illinois · 60610

TREATING LEATHER BOOKBINDINGS

PURPOSE· There are two distinct types of deterioration of bookbinding leather: chemical and physical. Chemical deterioration results in the familiar "red rot," which is especially prevalent in nineteenth and twentieth century books. "Red rot" is caused by acid in the leather which actually breaks down the molecules. Acids may have been put into the leather during the manufacturing process, and they are continuously produced in the leather from gases absorbed out of urban air, which through a complicated series of chemical reactions, are converted to sulphuric acid. Contrary to popular belief, no amount of lubrication will prevent the deterioration of leather to red dust if it does not contain certain protective salts. Early leathers have often lasted much better than more recent ones because the natural "protective non-tans", as these salts are sometimes called, were not removed in tanning as they often are in more recent drastic tanning processes. The potassium lactate solution which we recommend has been proven by research in England to provide this protective "salt effect." Unfortunately, once leather has reached the stage of powdery deterioration, nothing can reverse the process, and the salt treatment is useless.

As both leather and potassium lactate encourage the growth of fungi, this solution contains the fungicide paranitrophenol.

Physical deterioration includes wear and tear and also desiccation. Leather consists of bundles of fibers. Its suppleness is due to the fact that the fiber bundles slide over one another. However, to do this, the fibers must be lubricated, just like machinery. All leather is "plumped" with oils and fats at the tannery, but these organic substances oxidize or otherwise disappear in time. Thus leather needs to have its oil replenished from time to time.

Many leather dressings contain waxes, cleaning substances, etc., which are now believed to be harmful. The best treatment seems to be a preparation consisting wholly of lubricating substances. Proprietary brands and "secret formulas" should be avoided, as they are usually overpriced in any case, and may have harmful ingredients in them. There is no need for secrets.

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Although the treatments here recommended have been proven both in the laboratory and in the field, there is no question that improvements could be made, including a one step treatment, and one which will provide longer lasting protection. It is hoped that a research project may soon be undertaken to provide a better treatment.

GUIDELINES FOR THE TREATMENT OF LEATHER BOOKBINDINGS

To avoid damage to books the worker should follow a few simple guidelines. Select the right books for treatment. Only colored, tanned leather books should be treated. Do not treat whitish or cream colored leather bindings, vellum bindings, suede or fuzzy leathers, or simulated leathers on paper, cloth or synthetics.

If the books are exceptionally dirty, they may be cleaned with saddle soap, which is not harmful and is probably beneficial. It should be used with a relatively small amount of liquid to avoid damaging gold tooling. If potassium lactate is used as the liquid, this will save the step of treating the books later. They should still be oiled.

TREATING BINDINGS WITH POTASSIUM LACTATE SOLUTION

Some colored, tanned leather bound books should be excluded from potassium lactate treatment. Books with powdery, deteriorated leather, or "red rot", should not be treated with potassium lactate. Other bindings that have been varnished or those which repel applications or stain irregularly should skip the potassium lactate treatment.

The leather should be sponged with a wad of cotton which has been dipped in the solution and wrung out. The leather should be thoroughly covered but not saturated. Allow the books to dry at least an hour before oiling. The potassium lactate solution should always be applied before the oil as it does not penetrate easily through the oil. Warning: if the leather has already become powdery, this treatment serves no purpose and will occasionally gelatinize powdery lather. Do not treat such books with this or any other aqueous solution. The fungicide in this solution is somewhat toxic; the use of rubber gloves is advisable.

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TREATMENT WITH NEATSFOOT OIL AND LANOLIN

Be careful not to apply too much oil. Oil, though beneficial to certain book leathers, is damaging to paper. Therefore, never apply oil all the way up to the interface of leather and board paper in quarter bindings or over a weak or broken book joint as the oil will wick into the board or text paper. Even bindings with powdery leather can be oiled as this will help reduce the amount of dust from the deteriorated leather. As a general rule it is important to use a light and even application of oil. The oil can be applied directly using fingers or a small flat brush.

Work Carefully. If right handed keep the left hand clean for handling and holding books and use the right hand for applications. Be sure to keep the work area clean and covered with fresh waste sheets. Try to prevent spillage of potassium lactate or oil. After the oil has been applied, the book should be left standing open for at least twenty-four hours to allow the oil to penetrate. The purpose of this treatment is to lubricate the fibers of the leather, not merely to shine the surface. After the oil has penetrated, rub off any excess oil and polish the surface with a soft, absorbent cloth. Turkish towels are particularly well suited. The oil mixture is not harmful to people and washes out of towels easily with normal laundering, so that they may be re-used.

The treatment program should proceed on a regular, methodical basis to assure uniform treatment of all volumes. The treatment can be repeated if the leather bindings again become noticeably dry and inflexible. Leather treatment will benefit most colored, tanned leather bookbindings but the worker must be alert in order to avoid such hazards as the staining of text leaves. Whenever there is a question about an unusual leather or a highly decorated binding, it is best to withhold treatment until the advice of a conservator has been secured.

OTHER TREATMENTS. No form of lacquer, varnish, polyvinyl acetate emulsion, etc., should ever be used on leather bindings except in the case of extremely powdery ones, and then only with the knowledge that the next step will be complete rebinding. A book which has been varnished can never be satisfactorily treated again, and restoration of the bindings is made more difficult or impossible.

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FORMULAE

Potassium lactate solution

Potassium lactate, pure, syrupy	7.00%
Paranitrophenol	0.25%
Distilled water	92.75%

Neatsfoot oil and lanolin

Neatsfoot oil	60%
Lanolin, anhydrous	40%

SOURCES. A kit containing an eight ounce bottle of each of the two preparations and this instruction sheet is available from the Newberry Library at $10.00 plus $1.75 postage and handling. Larger quantities are available from:

TALAS
130 Fifth Avenue
New York, New York 10011

REFERENCES

Haines, Betty N. "Deterioration in Leather Bookbindings--Our Present State of Knowledge." From: British Library Journal, 3(1): 59-70, 1977.

Horton, Carolyn. Cleaning and Preserving Bindings and Related Library Materials. Chicago: Library Technology Program, American Library Association, 1969 (2nd Edition).

Innes, R. Faraday. "The Preservation of Vegetable-Tanned Leather Against Deterioration." In: British Leather Manufacturers' Research Association. Progress in Leather Science. London: BLMRA, 1948.

Plenderleith, Harold J. The Preservation of Leather Bookbindings. London: The British Museum, 1946.

The Conservation Lab

First Issued June, 1965
Revised April, 1980

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PRESERVING INFORMATION THROUGH REPRODUCTION

Preservation - Hard Copy Guidelines

Xeroxing of bound materials should not be encouraged. The stress upon paper, bindings and covers is such that they soon give way if copied several times. In addition, deteriorated or brittle paper and bindings will be damaged or lost by Xeroxing. If Xeroxing is done to provide a permanent SUL holding, it must be made on permanent/durable paper and bound in an appropriate manner after consultation with Binding & Finishing. However, it will be strongly recommended all preservation copies of materials be made on microfilm. From a master negative, there is great versatility available: microfilm negative or positive, copyflow hard copy and microfiche. In addition, requests for copies for scholars or outside collections can be easily filled. With a microfilm master if necessary a copyflow copy can be bound for the stacks. The original may even be saved in area P if so desired.

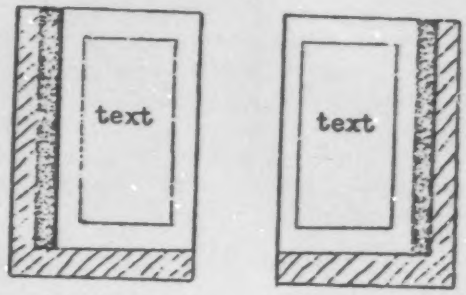
If ILL receives a request for Xerox copy, and they determine Stanford's material may be deteriorated or brittle, they should contact the Conservation Office for possible preservation microfilming of original and copyflow for the requestor.

GUIDELINES: PHOTOCOPYING FOR BINDING

This guideline covers the photocopying of materials to be bound for the collection. A one inch margin is necessary on the binding edge(s) for proper processing.

I. Double-sided Reproduction

If double-sided reproduction is done, the text should be copied in the upper right-hand corner on the recto side and in the upper left-hand corner on the verso with uniform margins. The Binding Department will trim where appropriate and bind in the normal book format.



Recto Verso

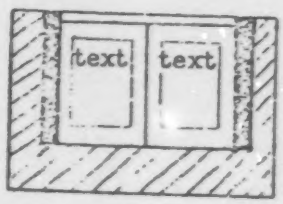
II. Single-sided Reproduction

1. Single-page copying

Use the same format as for the recto in double-sided reproduction.

2. Double-page copying: text area including inner margins measures 9 1/4" (23 1/2 cm) or less in width

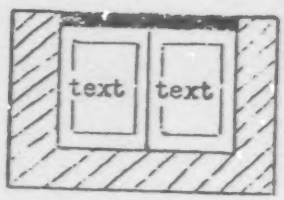
A one inch margin should always be left at the top of the text area. If the photocopy can be folded before binding, the margins on both left and right sides must be consistent and at least 1" wide each so folding can be done mechanically. If the center line is not consistent, the volume will be bound flat at the top of the text.



or

3. Double-page copying: text area including inner margins larger than 9 1/4" x 6 1/2" (23 1/2 x 16 1/2 cm)

As long as a sufficient margin exists at the top of the text, the item will be bound flat and classed as an oversize. (Most copyflo from microfilms will fall into this or the above category.)



▨ binding margin of 1" - 1½" ▭ area to be trimmed

(Please add to the Yale Library Policy Manual, Section B, Collection Management)
6/2/75

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THE NEW YORK PUBLIC LIBRARY

THE RESEARCH LIBRARIES

September 26, 1977
(Supersedes Technical
Memorandum No. 21,
December 20, 1974)

TECHNICAL MEMORANDUM No. 21

Photoduplication Requests

1.0 INTRODUCTION

This memorandum has been issued in accordance with recommendations of the Committee on Conservation & Protection of the Collections, as approved by The Research Libraries Advisory Council. It provides a statement of The Libraries' policy with respect to granting permission to obtain copies of materials in the collections for individual study purposes. In addition, procedures to be followed in reviewing materials for copying decision and in carrying or delivering them to and from the Photographic Service are outlined; guidelines on which copying decisions should be based are also provided.

Policy and procedures with respect to access to the collections for purposes of commercial reproduction or republication are provided in Technical Memorandum No. 23; copying for internal use of units of The Research Libraries is dealt with in Technical Memorandum No. 19.

2.0 POLICY

2.1 Because of the large number of volumes in the collections of The Research Libraries which are rare or are in fragile condition and difficult or impossible to replace, reproduction of material, regardless of the method employed, must be performed by trained members of the staff after review and approval to copy has been granted by a Conservation Librarian or his delegate.

2.2 A great many volumes in the collections, particularly those published after 1850, are printed on poor quality paper and are now in advanced stages of deterioration. Moreover, most of the volumes in the general collections have been rebound at one time or another using the oversewing method and have tight, narrow, inner margins. Copying by any method is inherently destructive because volumes are subjected to additional wear in being transported to and from the Photographic Service and because of the nature and limitations of reprographic methods which must be employed.

2.3 The most common, and least expensive, means of copying bound library volumes is the face-down electrostatic method sometimes called "Xeroxing". When copying by this method is performed, the spines of volumes must be pressed down firmly, causing great and often irreparable damage to book structures which may already be weak or fragile. A large portion of the volumes in The Libraries' collections

BEST COPY

would be difficult, if not impossible to replace, once damaged beyond repair. For these reasons, face-down copying and copying by any other method is carefully considered and must occasionally be restricted or even prohibited.

2.4 When, in the judgment of an authorized staff member, the physical condition of a volume appears to be sound enough to permit face-down copying, copying by that method may be authorized. However, face-down copying of rare volumes and of volumes which exhibit obvious signs of deterioration is not permitted. Authorization to copy fragile materials may be granted, at the discretion of a librarian-in-charge, utilizing other copying methods which are available in the Photographic Service such as face-up electrostatic copying, photostating, microfilming, or photographing. Readers should be advised that copying by these methods is more expensive and that work cannot be performed on a while-you-wait basis except for face-down and face-up electrostatic copying.

2.5 The following procedures have been developed specifically for use in connection with processing requests for photocopy made by members of the public who have come to The Libraries in person. The guidelines in Section 4 should be observed in reviewing requests for all types of copying placed by members of the public, as well as copying in connection with internal purposes by units of The Research Libraries.

3.0 PHOTOCOPY RELEASE FORM

A Photocopy Release Form (Form No. 125b, Attachment I) has been designed and is available from the Supply Room. This form should accompany materials which is to be sent or carried in person by the reader to the Photographic Service. It is important that this form accompany every volume, and that it be filled out in full and in ink (form should be inserted between flyleaves) and include instructions about the return of the material after photocopying has been completed. The type of copying which will be permitted should be indicated on the slip by the staff member authorizing the copy, using the guidelines listed below. For specific instructions on filling out the form, see Special Memorandum No. 77-7, Correct Use of the Photocopy Release Form, issued March 1, 1977.

4.0 GUIDELINES

These guidelines have been developed to provide a general statement of principles which it is hoped will assist staff members in making appropriate photoduplication decisions. These broad statements should be interpreted in the light of whatever specific written instructions or staff manuals may be available on this subject in divisions of The Research Libraries. Staff members are encouraged to consult such additional instructional aids and to discuss photoduplication requests whenever necessary with Conservation Representatives, Division Chiefs, Curators and supervisory staff of The Photographic Service.

4.1 Material with loose pages and material with pages which are completely broken out.

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Many volumes in the collections contain pages which are loose or completely broken out. For this reason, consistent efforts have been made to provide additional protection for fragile volumes by placing them in protective wrappers when actual replacement has not proved appropriate or feasible.

Material in this condition should be handled with special care at all times. A decision whether materials or this type may be photoduplicated and the method to be employed should be made only by the librarian-in-charge, Division Chief or Curator.

4.2 Quick copying by the face-down method.

Electrostatic copying will be permitted by the face-down method if the volume lies flat or almost flat and both the paper and the binding are in good condition. If the material is tightly bound, it should have wide (1" or more) inner margins.

4.2.1 Volumes which are oversize or unusually thick may be copied by this method only if bindings are sturdy and the condition of the paper is good. Generally, the larger the size of the volume, the better the condition of the binding and paper should be.

4.2.2 The maximum book dimensions which may be reproduced by the face-down copying method are:

a. For Bound Material
Maximum page size 14" wide and 20" high.
Maximum text area machine will copy 11"x14"
(10"x14" at the Annex)

b. For Unbound Serials and Newspapers
Maximum page size 15" wide and 23" high; e.g.,
The New York Times
Maximum text area machine will copy 11"x14"
(10"x14" at the Annex)

c. Maximum thickness is 3".

4.3 Quick copying by the face-up method.

4.3.1 Face-up copying is a quick-copy method which provides electrostatic prints on coated paper suitable for reference use. In its present mode, it cannot be used for the reproduction of text on permanent/durable paper (Permalife paper) and is not appropriate for copying half-tone illustrations, prints or other illustrative material. Text near the inner margins of tightly-bound volumes may not reproduce clearly. (See Attachment 2).

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4.3.2 Face-up copying is especially designed for quick-copying fragile materials and volumes which are beginning to show obvious signs of physical deterioration. Reproductions may not be permitted if copying would cause damage, or if reproduction restrictions are involved.

4.3.3 The maximum book dimensions and text dimensions which may be reproduced by the face-up copying method are:

a. For one page of copy from one page of the original:
Book - 14" high and 18" wide (open)
Text - 12" high and 8" wide

b. For two pages of copy from two pages of the original:
Book - 10" high and 14" wide (open)
Text - 8" high and 12" wide

c. Maximum thickness of book 3".

4.3.4 Face-up copying should not be permitted if material is in an advanced state of deterioration; that is, when

a. binding and sewing is completely broken;

b. pages are broken out or cracking;

c. paper is extremely brittle and shows signs of shattering and/or loss of text has already occurred.

4.3.5 Face-up copying may be permitted when materials exhibit the following conditions:

a. binding in poor or weak condition, hinges loose, back damaged or lacking, board(s) damaged or lacking;

b. signatures or sections loose;

c. paper appears to be dry or brittle.

4.4 Photostatic and photographic copying.

If face-up or face-down copying cannot be authorized because of the physical condition of the volume or its physical dimensions, photostatic or photographic processes may be considered. Readers should be told that copying utilizing these processes is not available on a "while-you-wait" basis. Cost estimates, however, can usually be provided while the reader waits.

4.5 Microfilm copying of monographic material which is in an advanced state of deterioration.

If monographic material is in an advanced state of deterioration and the original would have to be destroyed in the attempt to secure fair copy, photoduplication should not be authorized except by microfilming,

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and only if the reader is willing to pay the cost of producing a master negative.

4.5.1 Microfilming may be authorized only on the basis of the following conditions:

a. Division Chief is willing to accept replacement of the original by microfilm copy. See Technical Memorandum No. 1, Replacements, Additional Copies, and Variant Editions (issued April 15, 1966) and Technical Memorandum No. 40, Permanent Retention of Materials in the General Collections in Their Original Format (issued November 30, 1975).

b. If the title is not available on microform from the usual sources. The Preservation Programs Office, Conservation Division, maintains a collection of micropublishers' catalogs.

c. If the reader is willing to pay the cost of producing a master negative to be retained by the Library.

4.5.2 Pamphlet volume material.

If the monograph is in a pamphlet volume, some or all of which is in a deteriorating condition, microfilm copying or copying by any other method should not be authorized unless the reader is willing to pay for the preservation of the entire pamphlet volume.

4.6 Microfilm copying of a serial volume which is in need of preservation.

Microfilm copying of a whole volume of a serial or of a volume in a kept-together monographic series which is in need of preservation should not be authorized.

Members of the staff who receive public requests in this category may contact the Head of the Preservation Programs Office. The Preservation Programs Office will determine whether (a) the title is available on microfilm from some other source, (b) the title should be considered for preservation microfilming under an in-house or cooperative filming program. If the title is not available from an outside source, the reader should be referred to another library holding the title.

4.7 Other microfilm copying.

4.7.1 Parts of books

Readers wishing to obtain microfilm copies of parts of books which are not in deteriorating condition may do so. In such instances, the camera negative need not be retained by the Library. The reader will be permitted to purchase the negative unless he specifically requests a p sitive copy.

4.7.2 Microfilm copying for reprint purposes

Requests to obtain microfilm copies of materials to be used in connection with commercial reprinting should be referred to the

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Preservation Programs Office in accordance with the procedures set forth in Technical Memorandum No. 23.

5.0 IDENTIFICATION OF READERS TRANSPORTING LIBRARY MATERIALS TO THE PHOTOGRAPHIC SERVICE

Whenever practicable, materials should be sent by Page to the Photographic Service accompanied by the reader wishing to secure quick copy or a cost estimate for other types of copying. Pages must leave material to be copied with a representative of the Photographic Service. If it is not possible for the division to supply a Page for this purpose, the reader may be allowed to carry the material to the Photographic Service himself, provided he is willing to fill out a charge slip for the material and provide suitable identification. The nature of the identification and the identification number should be recorded on the charge slip.

5.1 The charge slip may be filled out by a staff member instead, in the interest of securing an accurate entry for the material.

5.2 This record will be considered sufficient security for the safe return of the material provided the reader supplies a current item of identification bearing his address and an identification number.

5.3 This record will be retained by the division until the material is returned.

5.4 No physical item of identification is to be retained by the division.

6.0 RETURN OF MATERIAL

The Photocopy Release Form provides a method for divisional representatives to specify how material should be returned when photocopying has been completed. This form should always be filled out in ink indicating which of the three possible methods of return will be permitted. If the reader is permitted or requested by the divisional representative to return the material personally, the staff member authorizing this method of return should sign the form in the space provided. For specific instructions on filling out this form, see Special Memorandum No. 77-7, Correct Use of the Photocopy Release Form, issued March 1, 1977.

7.0 PHOTOCOPYING AND TRANSFER OF MATERIALS WHICH HAVE BEEN DESIGNATED FOR USE UNDER SUPERVISION

7.1 Materials which have been designated for use under supervision include at the present time the following categories:

7.1.1 All materials in classmarks which are preceded by "6", "8", or "9" and which are in the Billings asterisk series (e.g., 8-*DA, 6-*DX, 9-*ISGB).

7.1.2 All materials in classmarks which are prefixed with a superior "S" (e.g., S
E-10
1349)

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7.1.2 All materials in the triple-star Billings classmark (i.e., ***).

7.2 Photocopy decisions with regard to materials to be used under supervision should be made in accordance with the guidelines outlined in Section 3 of this memorandum.

7.3 Transfer of these materials to and from the Photographic Service must be made by a Page of the division having custody of the material. This method of return should be indicated on the Photocopy Release Form.

8.0 PHOTOCOPYING FROM INTERLIBRARY LOAN MATERIAL

In general, The Libraries' policy is that under no circumstances is photocopying of material borrowed on interlibrary loan by The New York Public Library to be permitted. Since The Libraries participate in several different interlibrary loan projects, however, there are variations in handling of photocopying requests. Please refer to Special Memorandum No. 77-1, January 13, 1977, "Photocopying from Interlibrary Loan Material" (issued as an addendum to Technical Memorandum No. 7) for further information.

John Mackenzie Cory

John Mackenzie Cory
Andrew W. Mellon Director
of The Research Libraries
(Acting)

JMC:rw

ATTACHMENT I - Photocopy Release Form
II - Face-Up Book Copier Size Limits

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FOR ROOM 316
(THIRD FLOOR)
PHOTOGRAPHIC SERVICE

—— May be quick-copied

—— Face-up copy

—— Photostat or photograph only

—— Microfilm only

(Staff member authorizing order)

NO CHANGES ACCEPTED

NO CHANGES ACCEPTED

(Signature of authorized staff member)

—— Immediately. Reader may return material

—— By regular return

—— Immediately. Division will supply Page

RETURN TO RM._____
Tel._____

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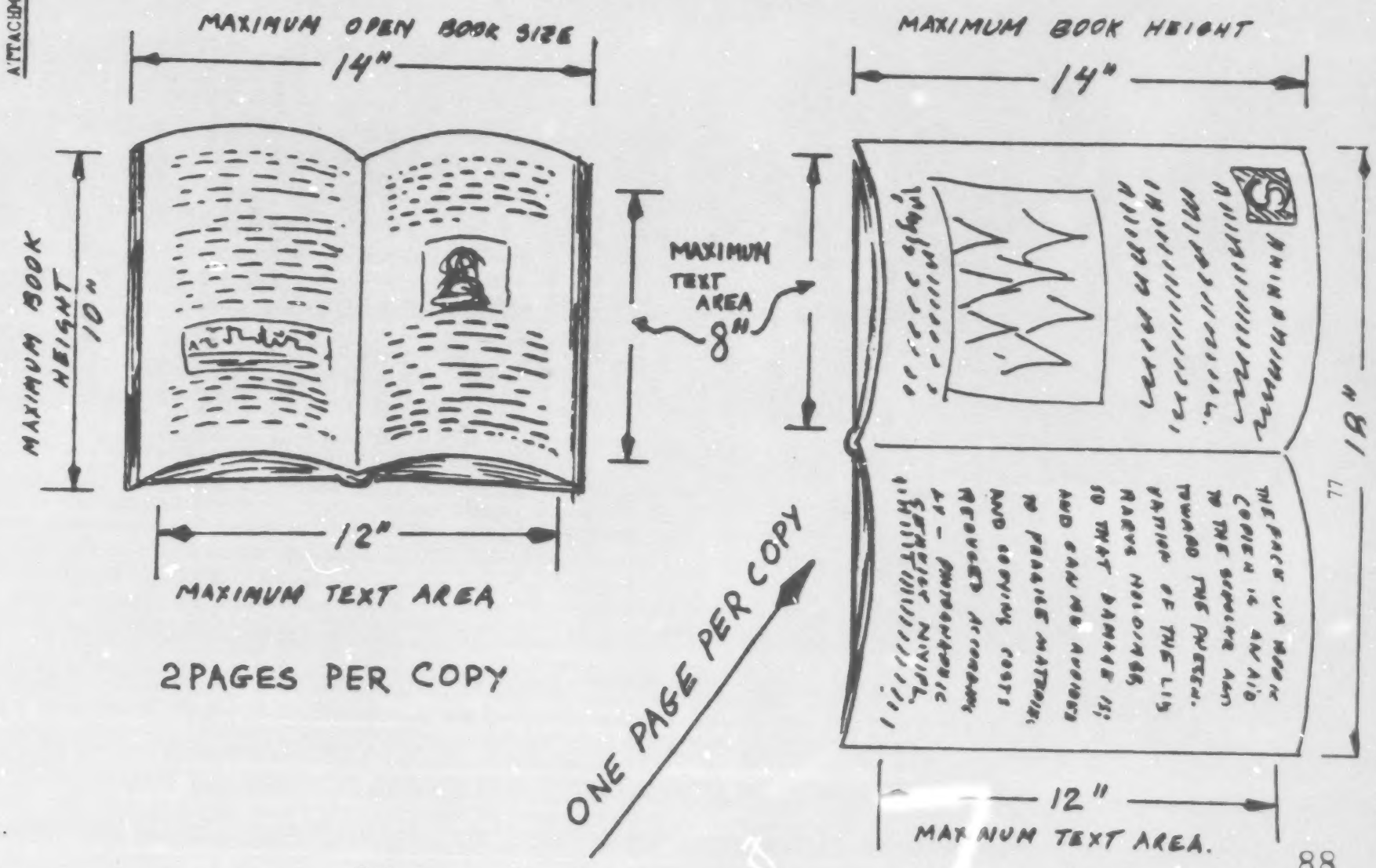
SIZE LIMITATIONS FOR "FACE-UP BOOK COPIER"

ATTACHMENT 2



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GUIDELINES

III. The Physical Handling and Storage of Microforms

1. The Microform Reading Area

1.1 The microform reading area should provide facilities designed both for the protection of microform materials and the comfort of users. Care and consideration should be given to the design of reader work stations, maintenance of microform hardware, lighting, humidity and temperature controls, and acoustics.

1.1.1 The Reader Work Station. Each reader work station should accommodate both a microform viewer and a lighted work space for patron use, occupying a total floor space of no less than 30 (optimum 40) square feet including space for seating.

1.1.1.1 Facilities for printing from microform typing and tape recording should be provided in larger microform reading areas maintaining more than five microform viewers. Typing and tape recording facilities should be separated from the general reading area and soundproofed.

1.2 Microform Hardware. Microform viewers should be maintained in operating condition and inspected and cleaned on a routine basis.

1.2.1 Operating instructions and controls should be marked clearly on all microform viewers.

1.3 Lighting. Adjustable independently controlled incandescent or fluorescent room lighting should be used, ranging between fifteen and twenty footcandles.

1.3.1 Wide variations in the level of natural light should be avoided and should not interfere with the screen image of microform viewers. Windows which let in sunlight should be fitted with curtains or shades.

1.3.2 Auxiliary low-level lighting should be provided at each reader work station.

1.4 Humidity and Temperature. Constant maintenance of humidity and temperature levels is necessary for the protection and preservation of microforms.

1.4.1 Relative humidity levels should be stabilized between 40 and 60 per cent for positive service copy microforms.

1.4.2 Temperature levels should be stabilized between 65° F and 75° F for positive service microforms and patron comfort.

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1.5 Acoustics. The microform reading area should be acoustically treated to reduce noise from microform viewers and required conversation of patrons and staff.

1.5.1 Carpeting should be installed to reduce both noise and dust levels.

2. Storage of Positive Service Microforms

2.1 Microform storage areas should be designed both to protect service microforms and to provide quick access to and control over the collection.

2.2 Environment. A stable environment suitable for prolonged but not necessarily archival storage of service microforms should be maintained.[1] Protection from fire, water, light, biological and chemical damage is necessary to promote optimum conditions for the preservation of service microforms. The Microtext Reading Room facilities will be improved as funds permit.

2.2.1 Relative humidity levels should be stabilized between 40 and 60 per cent.

2.2.2 Temperature levels should be stabilized between 50 F and 75 F.

2.2.3 Provision should be made for protection from fire and water damage. Air should be filtered to reduce the circulation of impurities which may promote biological and chemical damage.

2.2.4 Indirect independently controlled artificial light adequate for use should be provided. Windows which let in sunlight should be fitted with curtains or shades.

2.3 Location. Although centralized microform storage and reading facilities are recommended, microform collections which form an integral part of specialized library units may continue to be maintained independently.

2.3.1 Storage areas for service microforms should be located as close to their point of use as is possible. Storage areas separate from microform reading areas are recommended but where this is not feasible, microforms should be stored in conditions described in 2.2 above.

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[1]For storage requirements see the American National Standard on the Practice for Storage of Processed Safety Film (ANSI PH1. 43-1976 or the latest revision thereof).

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III. Physical Handling and Storage

2.4 Control. If a self-service microform storage area is maintained, all microforms should be reshelved by Library staff.

2.5 Space. Sufficient allowance for growth should be planned. One hundred 35 millimeter microfilm reels require three cubic feet (5.8 linear shelf feet) of storage space, not including aisle space. One hundred microfiche sheets require 2" x 4" x 6" storage space, not including file guides and reinforcing dividers.

2.5.1 Stackable and other steel film cabinets should be used for storage of service microfilms.

2.5.2 Service microfiche and micropaques should be stored in steel drawer units or self-enclosed plastic or acid-free boxes.

2.6 Storage Accessories

2.6.1 Individual reels of microfilm should be stored in acid-free closed containers to prevent exposure to dirt and other physical damage. Film should be wound tightly, but not under extreme tension, on plastic reels. Use of rubber bands or tape should be avoided and acid-free button-string ties used when necessary.

2.6.2 Microfiche should be individually stored in acid-free envelopes or covers. Microfiche should not be filed under high pressure. Necessary file guides and reinforcing dividers should be acid-free.

2.7 Physical Maintenance. Microforms should be cleaned after use (and the date noted) as an ongoing maintenance routine in the Microtext Reading Room. School and Department libraries should establish procedures for using the station when necessary.

3. Storage of Negative Master Microforms

3.1 "Negative master microforms" shall refer to all microforms of a negative polarity which may be used to generate positive service copies, paper copies, or are designated as insurance or security copies.

3.2 Environment. The environment of the negative microform storage area should be archival (see note 1., p. 13) The SML central negative storage area will be renovated as funds permit, or re-housed.

3.2.1 Air conditioning and filtration are necessary to provide archival storage conditions. A relative humidity of 30 per cent is recommended. A temperature of 65° F or less is recommended, but in no case should it be allowed to rise above 70° F.

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III. Physical Handling and Storage

3.3 Lighting. Indirect independently controlled artificial light adequate for use should be provided and activated only for retrieval purposes. If fluorescent lights are used, they should be coated or fitted with plastic sleeves to cut ultra-violet light radiation. Windows which let in sunlight should be coated or permanently curtained.

3.4 Location. Negative microforms should be stored in an above-ground vault area with minimal association with heating or water pipes. The vault should be fireproof. Those negative master microforms from all units which are not already stored under archival conditions will be stored in the centralized repository in Sterling Library. When archival conditions are achieved for the centralized repository, all negative master microforms will be deposited together.

3.5 Control. All negative microforms should be in a restricted area with no circulation allowed. These microforms are to be used only to generate copies.

3.6 Space. Sufficient allowance for growth should be planned. One hundred 35 millimeter microfilm reels require three cubic feet (5.8 linear shelf feet) of storage space, not including aisle space. One hundred microfiche sheets require 2" x 4" x 6" storage space, not including file guides and reinforcing dividers.

3.7 Storage Accessories. For archival storage the conditions cited in 2.6 should be met. Plastic microfilm reels should be free from peroxides and care should be taken to assure that films of different chemical composition are not wound on the same reels or stored in the same containers.

All negative microforms held in the central repository will be placed on plastic reels, relabeled and repackaged in acid-free boxes and secured with acid-free button-string ties or mylar tabs where needed. This retrospective repackaging will involve approximately 2000 reels of film and will be carried out by the Microtext Room and Photographic Services staff.

4. Microform Production

4.1 Materials to be filmed should be presented camera-ready for filming. Materials intended for Yale's microform collections should be prepared following those specifications established by the Library of Congress.[2]

4.1.1 Collation and editorial preparation of materials intended for Yale's microform collections should include special instructions, bibliographic target information, card catalog copy when available, and notice of incomplete holdings. This pre-

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[2]See the specifications described in the U.S. Library of Congress' Specifications for the Microfilming of Books and Pamphlets in the Library of Congress (1973 or the latest revision thereof).

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paration should be done prior to submission by all University units requesting microfilming.

4.1.2 Notice concerning restrictions in reproduction or copying of material should appear in every frame of the microform.

4.2 In-house microform production for preservation or commercial purposes shall follow recommended technical and editorial procedures to conform with general regulations established by the Library of Congress and the American National Standards Institute.[3]

4.2.1 Only silver halide safety film should be used in the production of archival quality microforms. Use of diazo, vesicular or other film bases for archival purposes is not acceptable.

4.2.2 Exposed film should be processed and inspected for quality, density, and resolution according to current testing procedures established by Sterling Library's Photographic Services Division.

4.2.3 Only heat-weld splices should be used. Use of cellophane or pressure-sensitive tape is not acceptable.

4.3 The negative master microfilms for all complete Yale-owned items filmed by the Photographic Services Division will be retained by the Library for preservation purposes.

5. Microform Processing

5.1 Inspection, repackaging and labeling of all microform purchases should be considered a routine part of Sterling's Technical Services' processing of materials for reader use. Officially designated cataloging units (such as Historical Manuscripts and Archives and the Divinity Library) which currently prepare microforms for reader use independently of Technical Services may continue to do so.

5.2 Inspection. A spot check of new microform purchases for quality and consistency should be done on a routine basis prior to cataloging and labeling for reader use.

5.2.1 A central microform inspection and repair station for on-going maintenance will be established within the

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[3] Ibid. See also the specifications described in the American National Standard on Specifications for Photographic Film for Archival Records, Silver Gelatin Type, on Cellulose Ester Base (ANSI PH1. 28-1976 or the latest revision thereof).

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Sterling Microtext collection and will be available for the use of other departments. This station will include:

a.	4x-10x hand magnifier	$ 5.00
b.	Light box inspection kit	154.00
c.	Heat welder (for splices)	1400.00
d.	Film rewind	37.00
	TOTAL:	$1596.00

5.2.2 Microforms should be inspected for image quality (resolution), density, film base, under- or overexposure of film, scratches, tears, or other marks and abrasions, and proper winding of reel film.

5.2.3 This inspection should be done at the point of receipt, the Acquisitions Department for SML. On a weekly basis, trained Acquisitions staff should take a representative sample (10%) of that week's microform acquisitions to the Microtext Reading Room microform inspection station for examination.

5.2.4 A list of micropublishers should be maintained by inspection staff; statistics on the quality of their products based on inspection should be made available to selection officers in all library units. Bibliographers and other selection officers should be informed if micropublishers' products are found to be unsatisfactory. Damaged or otherwise unacceptable films should be returned for refund or replacement.

5.3 Repackaging. Acceptable standard microformats are 35 millimeter microfilm and 3" x 5" to 4" x 6" microfiche packaged according to the specifications cited in section 2.6 above. Whenever possible, microforms not meeting these specifications should be converted to an acceptable format, spliced, remounted on plastic reels, and placed in acid-free boxes, envelopes, or covers as needed.

5.3.1 Unusual microformats which cannot be integrated into the collection even through repackaging may require special bibliographic and physical handling. These items should be dealt with according to established guidelines, but where no guidelines exist, items should be handled on a case by case basis through consultation between Technical and Public Services staff and the appropriate bibliographers and curators.

5.3.2 When roll microfilm arrives in the Library in small strips and without being on a standard reel, the Acquisitions Department will splice on a leader, where necessary place the film on a reel, and box it.

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In some cases, microfilm is received in boxes or metal cans which are unacceptable to the Library but which carry labels essential for identification and cataloging. When this is the case, Acquisitions will not tamper with the container as received but will pass it through to Cataloging, where the film will be repackaged in acid-free boxes. It will be the responsibility of the staff of the Microtext Reading Room to transfer the film from metal to plastic reels, should this be required.

5.3.3 An undetermined amount of roll film was received as described above (in unspliced "bits and pieces") and is stored, several strips to a reel, in the Microtext Reading Room. As a one-time off-season project, these strips should be identified, spliced, and the boxes properly marked.

5.4 Labeling. Each microform occupies a unique place in any collection and requires a number for retrieval and storage purposes. Specially designed non-smudge microform labels with preprinted location designation should be used. Essential information such as catalog entry, call number, reel or fiche number, inclusive dates, film polarity, etc., should be included on the labels as applicable.

5.4.1 Microfilm. Pressure-sensitive adhesive labels should be used for marking all microfilm boxes which do not display an adequate entry. The Catalog Department will produce and apply a typed label in such cases. These labels should be horizontally oriented on the box edge(preferrably unflapped) and essential information such as catalog entry, call number and dates typed on. (See Appendix A for sample design of label.)

5.4.1.1 If multiple titles are included on a reel, only the film call number, reel number, and collection title should be listed on the edge label. A brief author/title listing for each title should be included on the broad side of the microfilm box.

5.4.1.2 When a microform box already displays acceptable entry information printed by the publisher in a viable location, the Cataloging Department will indicate the correct call number for the material when sending the microform to Preparations; Preparations will mark and affix the permanent call number label.

5.4.2 Microfiche. Thin pressure-sensitive adhesive or mylar labels should be used for marking all microfiche. Each microfiche, including multiple fiche within a single title, should be marked with prepared labels placed directly on the fiche itself, not on its envelope. The envelope, however, should be marked with the Library's identification stamp.

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5.4.2.1 Labels should be pre-printed and typed and include both call number and fiche number within each title sequence.

6. Microform Information

6.1 Those staff members most involved with the production and servicing of microforms (the librarian in charge of the Microtext Reading Room, the Head and the Assistant to the Head of Photographic Services will be responsible for monitoring developments in the field of microform hardware, handling, and acceptable storage accessories.

6.1.1 As part of their responsibilities, these staff members will serve as an education and information clearinghouse for all library units. All units are encouraged to contact these individuals for the latest information on microform hardware, handling and storage accessories, and for copies of relevant ANSI and Library of Congress publications on microform handling and storage and, where needed, operating instructions for microform hardware. Concurrently, these individuals are urged to keep up-to-date on developments in the field, to exchange data with one another, and to disseminate information to other library departments when necessary.

6.1.2 These staff members may serve as consultants in the selection of approved microform viewing equipment.

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GUIDELINES

IV. Relations with Reprinters

1. Background

1.1 The collections of the Yale University Library have been developed primarily for the faculty, students and staff of the University. Any use of the Library's collections which obstructs access for its primary users should be avoided.

1.2 At the same time, the Library recognizes that making its materials available through reprint may be mutually advantageous to the publisher and to the Library, since this may permit users to see materials they might otherwise be unable to see, may complete collections the Library has only in part, or may assist in preserving materials. When it seems likely that reprinting will be mutually advantageous, use of its collections will be approved by the Library. The Library considers the preservation of its collections more important than the generation of income.

2. Jurisdiction

2.1 Authority to conclude agreements for the reprinting of Library materials rests with the University Librarian, who may delegate authority to conclude such agreements to other library officers.

2.2 To assist the University Librarian, a Reprint and Publications Coordinator will be appointed to have review authority over reprinting agreements between the Library and publishers. The R and P Coordinator will also have authority over all publications of the Yale University Library: planning, publication, sale, assignment of profits, etc. It is expected that, with the exceptions noted below, the Coordinator will review all requests for reprinting of Library materials.

2.3 In reviewing agreements, the R and P Coordinator will consult with, and request recommendations from, Library officers who have direct responsibility for collections where materials sought by the reprinter are held. Only the University Librarian may make independent agreements for reprinting; review by the Coordinator will be required in other cases. The R and P Coordinator may delegate authority to grant reprinting agreements for single titles or portions of single titles (e.g., facsimiles of text or illustrations) to other Library officers, but the R and P Coordinator will have review authority over all agreements.

2.4 The Associate University Librarian will serve as Reprint and Publications Coordinator. All contracts and agreements will be handled through the Office of the University Librarian/ Associate University Librarian.

Much of the policy in this and following sections will be clarified at the appropriate time by the Reprint and Publications Coordinator.

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2.5 Requests or orders received by the interlibrary loan offices or photocopy units will be referred to the R and P Coordinator if it is known or suspected that the copy being requested will be used for reprinting purposes.

2.6 It has been decided that confusion, duplication of effort, and unintentional variations in pricing and policy can be avoided by centralizing all sales of Yale Library publications in one office. The Publications Office in Sterling Memorial Library will now assume this function. All orders for Yale University Library publications will be handled through this office, also requests for copyright, issuance of ISBN numbers, and other routine procedures. This office will maintain financial records and will, in consultation with the Business Office, see that sales are credited to the appropriate accounts. To recover postage, mailing, and other handling costs, a portion of the budget of the Publications Office will be supported by allocating to this purpose a small percentage of sales.

All areas planning to issue hard copy or microform Yale University Library publications should receive clearance from the Reprint and Publications Coordinator, and should make the Publications Office aware of the proposed publication at an early date.

The Publications Office will handle all accounting and record keeping for reprint agreements, while all policy matters will be decided in the Office of the University Librarian.

3. Contracts. This section will be interpreted and clarified by the Reprint and Publications Coordinator and should not be treated as final policy but rather as general guidelines.

3.1 Written contracts will be required for all agreements between the Library and reprinters. Reprinting activities will not commence until a contract has been signed and dated by the publisher and by either the University Librarian or the R and P Coordinator.

3.2 Originals of contracts will be deposited in the University Librarian's Office. A central file of copies of contracts will be retained by the Publications Office.

3.3 Contracts will either define a specific project to be covered by the contract or specify a terminal date, and/or a review date. Open-ended contracts now in effect will be renegotiated and given specific termination/review dates.

NOTE: The period of contracts may vary, but a three-year terminal date seems a reasonable maximum.

3.4 A project will be deemed completed when the specified Library materials have been used by the reprinter and returned to the Library, or when the period of the contract has expired. A

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contract will be deemed terminated when all fees due under the contract have been paid.

3.5 The University Librarian or the R and P Coordinator may terminate a reprinting contract if the reprinter fails to meet the conditions of the contract, or fails to pay fees due the Library. If, in the opinion of the Library, a reprinter's products do not conform to accepted standards, or if the reprinter fails to comply with conditions of its contract with the Library, or if Library materials are damaged through the reprinter's negligence, the Library may bar the reprinter from further use of the collections.

3.6 If for any reason a publisher desires to terminate a signed contract, either prior to the use of Library materials or before the completion of the specified project or time period, the publisher must receive written permission from the University Librarian or the R and P Coordinator. Such authorization will not exempt the publisher from payment of fees due the Library on that portion of the project completed, either in terms of royalties and reprinted materials, or in costs assessed for use of space, staff time, or the like.

3.7 Amendments or modifications to reprinters' contracts will be made in writing and only on the authorization of the University Librarian or the R and P Coordinator.

4. Conditions of Loan

4.1 All items requested for loan for reprinting will be inspected for condition before loan approval is given. Materials in poor condition will not be lent, unless preservation of the content of the item, in the view of the appropriate bibliographer or curator, takes precedence over the value of the item in its printed form. The Library may supply a photocopy in lieu of loan. Such a copy becomes the property of the reprinter upon payment of the appropriate fees and need not be returned to the Library.

NOTE: In Sterling Library, the Circulation Department will be responsible for examining loans from the Sterling stacks. If an item is in poor condition or might be damaged by reprinting, it will be sent to the Preservation Unit. Preservation personnel will consult with appropriate bibliographers or curators for decisions as to an item's value and disposition. Area curators and school or department librarians should review items from their collections or designate a staff member to do so.

4.2 Records as to items in poor condition which have been lent to reprinters will be retained in the unit housing the item, or in the case of Sterling Library, in the Preservation Unit.

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IV. Relations with Reprinters

4.3 The loan period for Library materials borrowed for reprinting will be sixty days. The reprinter will agree to supply copies from an item lent if requested by the Library, or to return the item within three working days if recalled.

5. Treatment and Handling

5.1 Items borrowed may not be physically altered in any way without the express prior permission of the Library in writing. Any alterations must be cleared before the loan is approved and a record of the approval kept in the unit clearing the loan. Local markings such as book plates, call numbers, property stamps or marginal notes are not to be deleted from the Library's copy, although the publisher may choose to delete them from the reprint.

5.2 The reprinter will exercise due care to ensure that Library materials borrowed for reprinting are not damaged. If materials are damaged while on loan, they will be returned to the lending unit (or in the case of Sterling Library, to the Preservation Unit) for examination. If it appears that damage is due to negligence on the part of the publisher, charges will be levied for repair, rebinding, or replacement. It is understood that in cases where paper or bindings are fragile, damage may occur unavoidably during reprinting. It is expected that Library staff will realize this in advance, and that a record will be kept by the unit clearing the loan. When damage occurs during normal reprinting, the Library may require the reprinter to supply a microform or Copyflo replacement at cost. If disbinding or cutting of an item is cleared in advance, repair or rebinding fees may be charged.

5.3 Reprints sent to the Library in partial fulfillment of reprinting contracts will be sent to the Publications Office in Sterling Library, or to the school or department library where the original materials were held. Publications Office staff will annotate contract records to indicate that reprints have been received and will consult with bibliographers and curators to determine how the materials should be treated. School and department librarians should notify the Publications Office in writing when reprints are received so that contract records may be annotated.

6. On-site Filming

6.1 Occasionally, when a reprinter wishes to use large numbers of Library materials, or materials of great value or in poor condition, the R and P Coordinator, in consultation with other staff as appropriate may assign the reprinter a work area inside the Library. Appropriate fees will be charged as outlined in section 8.5 below.

6.2 Space provided should interfere as little as possible with the normal work carried on in the unit where the reprinter's equipment

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is placed. The area chosen should be under surveillance by Library staff.

6.3 The reprinter will provide assurance that the personnel operating cameras or other equipment have been trained in the handling of rare and fragile materials.

7. Disposition and Ownership

7.1 In most cases, title to master microforms or printing plates is vested in the reprinter under terms set by the Library. If the Library requires the reprinter to supply negative microfilm as part of a reprinting agreement, it is understood that this will be second-generation film.

7.2 The reprinter will have exclusive rights to sell microform or printed copies of Library materials derived from his master microforms or printing plates. The Library retains the right to make copies for its own internal use from originals already used by reprinters or from reprints of such originals. The Library further reserves the right to make microforms or reprints of materials in its collections, and to sell copies pursuant to the Copyright Laws, including materials previously copied by reprint publishers.

The Library does not grant exclusive access to or use of its collections to any reprinter.

7.3 This Library will, in most cases, refer readers who desire copies of a title which is available in reprint to the publisher of the reprint.

7.4 The reprinter is enjoined from producing facsimiles or enlargements for sale or for advertising purposes from his master microforms or printing plates without written permission from the Library.

7.5 The reprinter is responsible for compliance with all legal requirements of reprinting involving rights, permissions and copyright. It is expected that the reprinter will obtain necessary clearance to republish works which may be under copyright, in whole or in part, under terms of the copyright law now in force (U.S. Public Law 94-533) or its predecessors; and that the reprinter will (when appropriate) register with the Copyright Office any reprinting project to which the Library is a party.

7.6 If the publisher elects to discontinue a project to which the Yale Library has contributed original materials, either before or after the project has been completed and offered for sale; or if the publisher goes out of business; or if the publisher elects for any reason to discard plates or masters, the publisher shall grant first refusal rights to the Yale Library

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for plates or masters for that part of the project for which original materials from the Yale Library were used.

7.7 The publisher may not convey publishing rights, or plates or master microforms to another publisher (other than by merger) without approval in writing from the Yale Library.

8. Fees. At his discretion, the University Librarian or the R and P Coordinator may waive the standard fees and negotiate a flat fee based on the merits of each request. A separate fee structure sheet may be produced.

8.1 Occasional Item Contract Fees

When a reprinter requests a small number of volumes and this request constitutes the entire agreement, the fee will be $100 per volume, charged in advance, whether or not the volume is ultimately reprinted. At his discretion, the University Librarian or the R and P Coordinator may waive this standard fee, usually in cases where the contract covers multiple volumes of a single title, and negotiate a flat fee.

The reprinter must send without charge one positive microform or reprint copy of all materials borrowed from the Library. At its option, the Library may require reimbursement in the form of credit at retail price for the reprinted material to be applied to the purchase of any other materials by the same reprinter.

The Library will probably request microform reprint copies of complete units only (i.e., volumes rather than titles).

8.2 Large Project Contract Fees: Micropublishers

When a contract covers the use of Library materials as part of a single project, a royalty fee will be the standard method of remuneration. The minimum royalty will be 10% of actual net revenue from all sales of the project either in microform or in copy produced from microform by electrostatic or other photographic means, until the sales equal the equivalent of fifteen full sets of the project. Thereafter, the minimum royalty will be 15% of actual net revenue.

Under all royalty contracts, the reprinter will send to the Library, without charge, one copy of positive microform of all materials borrowed. The Library may also require the micropublisher to supply without charge one positive copy of the entire project to the Library. At its option, the Library may require reimbursement in the form of credit at retail price for the reprinted material to be applied to the purchase of any other materials by the same reprinter.

8.3 Miscellaneous Contract Fees

8.3.1 Microform Reprinters. Miscellaneous contract fees charged

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to microform reprinters will be $.10 per page filmed, with a $5.00 minimum charge per item. This rate may be negotiated by the R and P Coordinator with individual companies.

8.3.2 Hard Copy Reprinters. Miscellaneous contract fees charged hard copy reprinters will be $100 per volume. Payment of fees may be deferred until the time of publication. The reprinter must send to the Library without charge one reprint copy of every volume borrowed.

8.3.3 Under either hard copy or microform miscellaneous contracts, the Library may at its option require reimbursement in the form of credit at retail price for the reprinted material to be applied to the purchase of any other materials by the same reprinter. In either case, the University Librarian or the R and P Coordinator may waive standard fees and negotiate a flat fee.

Where the reprinted item seems likely to be marketed as a single item, fees should be charged according to the hard copy miscellaneous contract rates.

8.4 Fees for Facsimile Reproductions of Individual Illustrations and Pages

A fee of $25.00 will be charged when permission is granted to use facsimile reproductions of each illustration or each page from any material in the Library. Normally, no fee will be charged for such reproductions used by the University News Bureau, by members of the Yale faculty, students and staff for use in non-commercial publications. This fee will be charged for facsimile reproductions in all commercial publications except those of the Yale University Press, where special acquisitions arrangements exist.

8.5 Fees for Direct Services Rendered by the Library

In all cases where a reprinter chooses to use the services of Photographic Services in Sterling Library or where the Library exercises its option to provide copy in lieu of the original, the reprinter will pay all charges for work done here. In cases requiring the extraordinary use of staff time not accounted for in the fees previously noted, the reprinter will be notified in advance that time spent in providing estimates, bibliographic work, preparation or inspection of materials will be charged in addition to the standard fees. A minimum fee of $6.00 will be charged for estimates or preparation, with work in excess of one-half hour charged at $12.00 per hour.

In all cases, unless specifically exempted under the terms of the contract, the reprinter will be charged the costs involved in restoring any Library materials damaged or altered during the time of use by the reprinter. Repair or restoration of materials will be made by the Library or its agents and the costs billed to the reprinter.

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IV. Relations with Reprinters

In the case of projects requiring preparation or camera space, the reprinter will reimburse the Library for the use of its facilities. Any alterations made to Library property must be approved by the University Librarian and the costs borne by the reprinter. At the termination of the project, any alterations may be retained by the Library at no cost, or the Library may require that the property be returned to its original state at the expense of the reprinter. All expenses borne by the Library due to the relocation or curtailment of normal activities resulting from the use of space by a reprinter will be charged to the reprinter.

The Library may allow qualified agents of the reprinter to use its facilities for the preparation of materials for projects subject to the rules and fees charged to other users.

8.6 General Regulations

Permission to reproduce Library materials is given only for the reprinting specified by the reprinting contract; additional fees may be required to reproduce the same materials in a different title or as part of another reprinting project.

All reproductions of materials from the Library should bear a credit line in a form prescribed by contract.

The reprinter will pay all costs involved in preparing borrowed materials for shipment and in their actual shipment. All Library materials shipped by mail or other carrier or picked up by the publisher's agent must be insured and such costs borne by the reprinter.

8.7 Payment of Fees

Library officers will notify the Publications Office in writing when fees are due against reprinting contracts. The Publications Office will issue invoices against such contracts, and payments will be sent directly to the Publications Office.

The University Librarian or the Business Manager will designate appropriate accounts for the deposit of fees.

All fees should be reviewed on a regular basis.

8.8 Aural Copies

Aural copies are presently provided only by the Historical Sound Recordings Collection in Sterling Library. Permission and fees should be administered by the R and P Coordinator, in consultation with the Curator of that collection.

Fees are charged as follows:

If permission is asked by the original issuer of the recording,

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the fee is $10.00 per side for 78 rpm disc recordings (up to 4 minutes per side), or $50.00 per side for long-playing disc recordings (up to 30 minutes per side; the full fee is charged whether all or part of the side is copied). If the copy is made from an audio tape, the fee will be $50.00 for each 30 minute segment or portion thereof.

If permission is asked by other than the original issuer, no set fee is charged, but fees are based on those given above. The requestor must prove permission to reproduce from the original issuer.

The requestor must pay all costs for materials, staff time, postage and handling in addition to the stated permission fees, and must list the Historical Sound Recordings Collection as the source of the copy.

The R and P Coordinator may negotiate payment in kind for any agreement.

9. Reproduction Standards

It is in the interest of the Library as a purchaser of microforms to encourage adherence by reprinters to adequate technical and editorial standards. The Library should influence the reprinting industry to such adherence by withholding its cooperation from the production of projects which do not meet the standards the Library seeks in materials it purchases.

The Library will take into account the publisher's willingness to follow ANSI standards when granting new contracts. It is assumed that the Reprint and Publications Coordinator will not sign contracts with reprinters who have been known to produce inferior work.

The University Librarian, or the R and P Coordinator, in consultation with the head of Photographic Services and such other technical experts as he may prefer, should specify the technical standards to which contracting reprinters should adhere.

9.1 Filming Standards

It is expected that such standards will be derived, in whole or in part, from one or more of the following recognized guidelines or their latest revisions:

--American National Standards Institute, Specifications for 16 mm and 35 mm Silver Gelatin Microfilms for Reel Applications and related standards regarding photographic grades of chemicals, photographic processing and photographic materials.

--Specifications for the Microfilming of Newspapers in the Library of Congress (LC Photoduplication Service, 1972).

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--Specifications for the Microfilming of Books and Pamphlets in the Library of Congress (LC, 1973).

Until such time as similar accepted standards for vesicular, diazo and other non-silver films are available, the Library should decline to cooperate with reprinters proposing to use these types of films.

9.2 Standards for Hard Copy Reprints

The reprinter is strongly encouraged to use permanent/durable book papers in paper editions and is expected to conform to current national standards approved by the American National Standards Institute governing the manufacture of books. Edition binding in signatures is preferred to perfect binding in separate sheets.

9.3 Editorial Standards and Bibliographic Control

The Library should strongly encourage contracting reprinters to report reprints produced from materials in the Library's collections to the National Register of Microform Masters, Newspapers in Microform, Guide to Reprints, or Guide to Microforms as applicable.

Contracting reprinters should maintain in their republications the bibliographic integrity of the Library's materials, as specified in "Editorial Standards for Microfilm and Hard Copy Facsimiles" attached as Appendix B.

The Library strongly recommends that reprinters producing collections substantially dependent on the Library's materials produce fully adequate bibliographic aids in conjunction with such collections. Such a bibliographic aid, either in the form of a previously published bibliography upon which the collection is based or an original finding aid compiled by the reprinter, must list the complete contents of the set, with full bibliographic descriptions for all items, should include indexes where necessary, and should relate each item in the finding aid to a specific location in the microform set. Contracting reprinters proposing to substitute cards for bibliographic aids, or to provide such sets in addition to finding aids, should supply professionally produced card copy conforming fully to the Anglo-American Cataloging Rules, current edition.

The need for "fully adequate bibliographic aids" is recognized, since many large sets are now almost unusable thanks to poor access. The Cataloging Department, however, is reluctant to request card sets from reprinters since these cards rarely meet Yale standards. Unit cards with adequate description or some form of brief cataloging have been suggested as an alternative.

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IV. Relations with Reprinters

9.4 Advertising Standards

The Library should strongly encourage reprinters using its materials to include in their advertising the following information, as a minimum, as extracted from the American National Standards Institute's Advertising of Micropublications:

a. Full title, including subtitle or series, if any.
b. Full name and address of reprinter.
c. List price of collection.
d. Prepublication prices and prepublication closing dates, if any.
e. Policy on sale of individual parts of collection and the prices of such individual parts.
f. Publication dates, specifying whether materials are actually available or projected for future dates.
g. Format and size of microform.
h. Reduction ratios used.
i. Polarity.
j. Film type.
k. Microform standards adhered to.
l. Size of collection in terms of volumes, pages, titles, or reels as applicable.
m. Full description of both internal and external finding aids.
n. Full description of the individual bibliographic unit or the collection of such units, as applicable. In the latter case, full citation of all bibliographies on which the collection is based and indication of any omissions should be included.

The Reprint and Publications Coordinator and all other concerned individuals should be aware of the importance of detailed advertising and see that publishers are informed of this concern at the time of negotiation. (Bibliographers and curators are reminded that they should have all the information listed above prior to ordering a microform item; see I.1 above.)

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GLOSSARY

Archival: The degree to which a microform or hard copy document will retain its characteristics over an extended period of use and storage without deterioration.

Bibliographic Target: Any document or chart which identifies the work filmed. Author, title, place and date of publication, and notice of mutilations or missing pages should be included.

Commercial Publisher: Refers to a publisher who either pays, or has the potential or stated intent to pay, a royalty to an author.

Density: The light-absorbing quality of a photographic image; the degree of opacity of a film.

Diazo: A slow print film sensitized with diasonium salts. Exposure to light strong in the blue or ultra-violet spectrum forms an image. Diazo film generally is non-reversible: a positive image will produce a positive copy, a negative image a negative copy.

Generation: A measure of the remoteness of a copy from the original. The picture taken from a document is termed the first generation, a copy made from this first generation is termed a second generation and so on.

Large Project Contract: This form of contract governs use of the Library's collections for reproduction in microform where the materials from the Library will form the entire venture, or a substantial part of it, with a specified subject focus. Such a contract should include a probable terminal date.

Library: Refers to the Yale University Library system.

Master (Microform): The first generation microform copy of a document from which subsequent copies can be made. It is used only for making copies and is not to be used in microform viewers.

Microform: The generic term for any form, either film or paper, which contains microimages. Commonly used microforms are microfilm and microfiche (both high resolution film containing photographically reduced microimages) and micropaques (a lithographic process for microprinting).

Miscellaneous Contract: A contract providing for general use of large numbers of titles from the Library's collections for a specified period of time for the purpose of reprinting all or part of the materials so used. A miscellaneous contract may also refer to use by a hard copy reprinter of ten or more volumes from the Library's collections under one agreement for reproduction in printed form

Negative (Image): A photographic image with light lines and characters on a dark background. The tonal image is the reverse of the original document.

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Occasional Item Contract: A contract governing use by a reprinter of a small number of items from the Library when use of these items constitutes the entire agreement.

Open-ended Contract: A contract with a reprinter formerly entered into by the Library which specified neither a terminal date nor a clearly-defined subject area.

Polarity: The change or retention of the dark to light (negative to positive) relationship of an image. A first generation negative printed as a second generation positive indicates a change in polarity.

Positive (Image): A photographic image with dark lines and characters on a light background. The tonal image is the same as the original document.

Processing (microform): The treatment of exposed photographic material through developing, fixing, washing, and drying to make the latent image visible.

Reprinter: Refers to publishers who request use of Library materials with the intent to offer facsimile copies for sale. Copies may be in microform or paper copy.

Resolution: A measure of sharpness of an image expressed as the number of lines per millimeter discernible in an image. Resolution in microforms is a function of such variables as film emulsion, exposure, and camera lens.

Safety Film: A comparatively non-inflammable film base composed mainly of cellulose esters which meet American National Standards for safety film.

Service Copy: A film copy used only for reading, not for printing.

Silver Halide: The accepted archival film emulsion consisting of a compound of silver and one halogen such as chlorine, bromine, or iodine.

Target: Any document or chart containing identification information, coding or test charts. An aid to technical or bibliographic control which is photographed on the film frame preceding or following the document proper. See also "Bibliographic Target."

Vesicular: A film emulsion which is light sensitive and which when processed with heat releases minute bubbles or vesicles in the form of the exposed image. This image becomes permanent when the film emulsion cools.

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APPENDIX A

Label Designs

Microfilm (Guidelines III. 5.4.1):

Dimensions: 1.5 inches high
3.5 inches wide

Sample:

Atlanta Constitution (Atlanta, GA.) Je 1 - Je 15, 1976	Microtext Microfilm An At62 1976 6:1

Microfiche (Guidelines III. 5.4.2.2):

Dimensions: 1.0 inch wide
0.5 inches high

Sample:

Microtext Microfiche B24:7

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APPENDIX B

Editorial Standards for Reprinters

YALE UNIVERSITY LIBRARY

EDITORIAL STANDARDS FOR MICROFILM AND HARD COPY FACSIMILES APPROVED BY THE RARE BOOK LIBRARIES' CONFERENCE ON FACSIMILES ON NOVEMBER 20, 1971, AND ENDORSED BY THE YALE UNIVERSITY LIBRARY

Recommendations for Control of Editorial Quality

1. The reprint shall be plainly identified as a reproduction of a particular original copy at the library of origin.

2. Unless otherwise indicated, the original copy thus identified shall be the only source of the reproduction. Alterations or interpolations from other copies shall be plainly labelled as such at the points of occurrence and in the collation.

3. The reprint shall include the whole of the original copy, from the first page on which any printing whatever appears through the last page on which any printing appears. Original interior blanks shall be reproduced as such, and original initial or terminal blanks shall be exactly indicated in the collation (see below).

4. The reprint shall contain a collation of the particular original copy reproduced, including any idiosyncrasies of the original copy reproduced, and the size of the total page of the original from which the copy is made.

5. If the work reproduced has been described in a printed bibliography or catalogue, reference to the entry shall follow the collation, or, if described in more than one place, to the most generally accessible (e.g., STC, Wing, Goff, etc.).

6. If more than one issue or variant of the edition reproduced has been bibliographically identified, the identity of the original that is reproduced shall be indicated after the collation, with reference to the bibliographical source (e.g., "issue A, X. Y. Smith's bibliography of Jones"; "Rothschild catalogue, 1257").

7. In addition to a full and exact facsimile of the title page of the original, the publisher shall include a prior title page or a colophon, or for microfilm a target card, which must carry (in addition to any text he may wish) the name of the publisher of the facsimile and the place and year of publication of the facsimile.

8. If any retouching has been done, this should be stated, and the nature of the retouching specifically recorded.

9. It is recommended that book-form facsimiles should be the same size as the original, but that if there has been any reduction, the reduction-ratio be stated.

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YALE UNIVERSITY LIBRARY

MEMORANDUM

To: R. Balay
M.E. Bass
J. Harrison
F. Martz
F. Mueller
S. Peterson
G. Walker
M. Wynne

From: D. Engley

Re: Requests from Reprinters for Xerox Pages

Date: March 13, 1980

Because we have been burdened by requests from one particular reprinter, Arno Press, to xerox anything from a title-page, to a few pages, to a complete periodical article, we have adopted a standard practice for them which we will also apply to other reprinters who approach us for "miscellaneous" work. This is an extension of the fee charges spelled out in our published Guidelines and will be added to them.

Before we initiate a search to see if we own the material for which xerox copy is requested and if it can be reproduced, we require a search fee of $6.00, paid in advance. This fee is charged regardless of the ultimate decision with respect to photocopying. If the search results in the copying of the material, the work is done in the Photographic Services Department at our standard rate of 5¢ per page, with a $5.00 minimum charge. An extra charge of 10¢ per page is made for the copying of materials requiring special care in handling.

The above is to be distinguished from facsimile reproduction by other photographic methods of an illustration, drawing or other page to be used in a publication. For this the standard fee is $25.00 plus the photographic charges.

DBE/jkw

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PRESERVATION DECISION-MAKING

THE NEW YORK PUBLIC LIBRARY
THE RESEARCH LIBRARIES

January 15, 1980

TECHNICAL MEMORANDUM No. 55

Conservation Representatives

1.0 GENERAL

In order to further the conservation and preservation programs of the Library and extend the useful life of the collections wherever possible, each division and major administrative unit of The Research Libraries should designate one member of its staff to serve as Conservation Representative. This person may be the division chief, curator, or unit head, or other qualified member of the staff.

The Chief of the Conservation Division should be informed of the name of the person selected to serve as Conservation Representative and advised of changes in the assignment when they occur.

2.0 RESPONSIBILITIES OF CONSERVATION REPRESENTATIVES

2.1 Keep informed of current policies, procedures, and guidelines affecting conservation of the collections, and interpret them to the staff and to members of the public when necessary.

2.2 Make decisions with respect to routine reprint requests (see Section 4.2, Technical Memorandum No. 23, "Access to Collections of The Research Libraries for Reproduction in Facsimile, Microform Publications, and Other Media").

2.3 Select and oversee the preparation of materials for preservation treatment.

2.4 Bring to the attention of division chiefs and curators rare or expensive books that should be preserved and/or transferred to a Special Collection (see Technical Memorandum No. 54, "Rare Materials in the General Collections of The Research Libraries").

2.5 When emergencies occur, assist members of the staff of the Conservation Division in salvaging materials (see Technical Memorandum No. 41, "Emergency Procedures for Water-Damaged Library Materials").

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2.6 Assist the division chief or curator in the surveillance and monitoring of the collections with respect to storage, use, and security of materials, including periodic inspection of storage areas and shelving practices.

2.7 Serve as liaison with the Conservation Division for on-going and potential preservation projects and activities including work that might be performed by volunteers.

2.8 Attend programs and meetings organized by the Conservation Division for information and training purposes.

2.9 Assist the division chief or curator in gathering statistics relating to preservation activities in individual units and transmitting them to the Conservation Division.

2.10 Identify and recommend to the Conservation Division specific preservation projects that might lend themselves to development of special funding proposals.

2.11 Assist the Conservation Division in maintaining current information sources by bringing to the attention of the Chief of the Division news items which pertain to conservation, especially where such information is reported in specialized publications which staff of the Conservation Division would not normally be expected to see.

DHS

David H. Stam
Andrew W. Mellon Director
of The Research Libraries

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THE NEW YORK PUBLIC LIBRARY

The Research Libraries

October 30, 1975

TECHNICAL MEMORANDUM No. 40

Permanent Retention of Materials in the General Collections in Their Original Format

1.0 The following guidelines for permanent retention of materials in the general collections in their original format have been developed to assist the staff in interpreting Technical Memorandum No. 1, "Replacements, Additional Copies, and Variant Editions", Section II, Part D, number 1.

2.0 Materials in the categories listed below should not ordinarily be reproduced by any method which would result in damage to the original, nor should they be replaced by a microform copy, or approved for loan to reprinters without approval by the appropriate division chief or curator.

3.0 These guidelines should also be considered when reviewing requests for microform copies received from members of the public, other institutions, and reprint publishers, and when making decisions with respect to rebinding and repair of materials.

4.0 GUIDELINES

4.1 Imprints issued before 1850, and imprints issued after that date which because of the peculiar circumstance of time or place of publication, may now be scarce or rare.

4.2 Volumes having marginal annotations, notes, etc., thought to add to the book's bibliographical interest or value.

4.3 Volumes containing fine illustrations, engravings, colored plates, or other distinctive features which add to their interest or value.

4.4 Certain ephemera and elusive publications, such as songsters, broadsides, astronomical ephemerides, almanaca, etc. (but not newsclippings).

4.5 Volumes having fine bindings or period bindings which are in good condition.

4.6 Volumes in cage classmarks and special closed collections.

4.7 First editions of significant works.

4.8 Standard reference works no longer in print such as dictionaries, encyclopedias, etc., unless hard copy produced from microfilm is acceptable to the division chief as a replacement.

4.9 Volumes in manuscript or typescript.

4.10 Association copies and works containing autographs of significance.

James W. Henderson
Andrew W. Mellon Director
of The Research Libraries

JWH:rw

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BRITTLE BOOKS INFORMATION SHEET

WHAT IS BRITTLENESS IN A BOOK?

Embrittlement is a loss of paper strength.
The pages become fragile through acid content caused by various factors.
The books' pages break and crumble and can no longer be safely handled by a patron.

HOW DO YOU DETECT A BRITTLE BOOK?

A light brown to dark brown halo around the edges of a page.
A dark brown page or pages at the beginning, end or running through the entire book.
Brown spots of various sizes.
Jagged, broken pages which fall apart in the hand.
Pages cracked at the inner margin in a ragged line and falling from the book.
Poor reaction to the "fold" or "roll" test:

Take a page corner and roll between the fingers or lightly fold -

a. if the page rolls easily or bends in a light rounded bend the book is not brittle.

b. if the page cracks, a piece falls off or the page does not roll the book is brittle.

WHAT TO DO WHEN YOU HAVE FOUND A BRITTLE BOOK?

Fill out a Brittle Books Decision Slip.
Send the volume or volumes to the Brittle Books Coordinator for action.

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Some characteristics of "brittle" books. While not a complete list, these components can be used individually or in combination to aid in the identification of suspect materials in order to separate those which need to go through the Brittle Books System or which can be considered for established BPD routines.

They are:

1. Extensive staining or "foxing" of pages. These types of evidence are manifestations of impurities arising from: internal degredation caused by the original paper proecssing, where wood pulping processes degrade and/or oxidize the cellulose fibers; use of alum rosin sizing; or, external degradation caused by pollutants in the atmosphere when chemicals such as sulphur and nitrogren oxides have been present. Biological elements may also invade and create microclimates of mold which may or may not be arrested by drying or by fumigation.

2. "Roll test" failure. If a corner of a page cannot be bent without creasing and/or springing back from creasing, or if it cannot be bent one to seven times, deteriorating factors are at work. There need not be any evidence of foxing apparent, but the simple test indicates that the fibers constituting the paper are losing - or have lost - their ability to bond with their neighbors. A variation of this is when the paper feels "hard" to the touch. This needs a little more experience to detect than in the "roll test", but represents a less advanced state of degradation nevertheless as irreversible as material failing the roll test. Again, it is an indication that the tensile strength of the paper is disappearing and it is no longer possible to sew or resew through signature folds and usually makes other types of binding equally impracticable; a binding method will not arrest further decay. However, there are cases in which, when the book is not too far gone, that re-sizing and deacidification for selected materials may permit binding.

3. "Halos". The ring around the page. This is particularly noticeable in wood pulp paper of inferior quality - newsprint, for example - but can occur in any stock and does represent the attack of oxidation on the material. Varying degrees of acidity will create varying tones and depths of darkness in halos. The fibrous strength of the paper is weakening. Very dark halos may shatter upon touch.

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PRESERVATION OR REPLACEMENT OF MATERIAL THAT IS TOO POOR TO BE REBOUND

1. This revises Technical Order 73-4-0023, issued October 31, 1973.

2. Material for rebinding is sent once a month to the Custom Binding & Repair Section (the Bindery), Room 60. See Administrative Order 75-4-0134, "Routing of Materials for Rebinding", and Administrative Order 79-4-0211, "Rebind Quotas".

3. Material sent for rebinding is examined once a month by the Head of the Custom Binding & Repair Section.

4. Material too poor for full rebinding will be set aside for review by the Conservation Representative or Division Chief and recommendation for alternative form of preservation treatment. Divisions will be informed when material has accumulated that should be reviewed; a representative of the Conservation Division will be available to discuss alternatives.

5. Options for alternative treatment include the following:

   5.1 Repair and/or strengthen existing binding (new spine strip, reinforce hinges, etc.)

   5.2 Make protective paper wrappers. This option is appropriate for little-used materials or material that is not of permanent research value.

   5.3 Make slipcase, box, or portfolio (See Technical Order 72-4-0005, "Slipcases, boxes, and portfolios.")

   5.4 Consider for full restoration (decide whether work should be done in the Bindery or by outside conservation workshop.) NOTE: if preservation treatment is deferred, material will be double-wrapped in acid-free paper and returned to the Division. Keep a desiderata list of titles needing outside preservation/restoration treatment so that material can be readily identified when funding becomes available.

   5.5 Replace with purchased hard copy reprint or microform (See Technical Order 73-2-0059, "Ordering Replacement on Form 996p.")

   5.6 Consider for in-house microfilming on an immediate or deferred basis. Procedures outlined in 5.4 above will be followed. Add title to desiderata list for future microfilming. Before adding title, it should be searched in the National Register of Microform Masters and other appropriate tools to determine whether it is available from outside sources.

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Stanford

CONSERVATION/PRESERVATION DECISION

I. Bibliographic Information (give as much information as possible):

Call No. Main Entry _____

Title _____

Location _____

BALLOTS I.D. NO. _____

Vol. _____ Copy No._____

Ed. _____

Year _____

II. Description of Physical Condition of Material:

Initiator _____Department_____Date_____

III. Decision on Treatment of Material (CDP Bibliographer should initial the first section of the appropriate blank; staff member responsible for carrying out instructions should initial second section when action is completed. Estimated cost may be provided by either individual):

A.___/___ Discard and make no photocopy or microcopy (CDP Bibliographer completes SUL98b if title is cataloged)

B.___/___ Order replacement copy (CDP Bibliographer completes SUL98b if title is cataloged; CDP Bibliographer attached SUL25)
Estimated cost: New: $_____
Discard: Yes_____ Used:$_____
No_____ Reprint:$_____

C.___/___ Make protective cover and shelve item in _____ (CDP Bibliographer completes SUL98a if material is cataloged and location is changing)

D.___/___ Photocopy (Estimated cost: $_____) and

1.___/___ Discard original (CDP Bibliographer completes SUL98b if material is cataloged)

2.___/___ Shelve original in _____ (location) (CDP Bibliographer comples SUL98a if material is cataloged and location is changing)

E.___/___ Microcopy (Estimated cost: $_____) and

1.___/___ Discard original (CDP Bibliographer completes SUL98b if material is cataloged)

2.___/___ Shelve original in _____ (location) (CDP Bibliographer completes SUL98a if material is cataloged and location is changing)

F. Restore $ _____

G. UCB Holding: Yes_____ No_____

H. ___/___ Other (specify)

COMMENTS:

120

CDP Bibliographer _____ Date_____

Yale University Libraries

PRESERVATION OFFICE PROCEDURES

PRESERVATION SEARCHING I - Catalogs

Steps	Key Points
1. Pull one shelf's-worth of search cards and alphabetize.	1. Choose the earliest shelf to search. Alphabetize by the main entry.
2. Check each card in the Public Catalog and compare entries for corrections or additions.	2. Always write out author's name in full and add birth-death dates. Make sure date and call number are correct.
3. Show number and dates of volumes in the set, or total holdings with dates for a serial.	3. Enter number of volumes to the right of the call number ("5v.") and the inclusive publication dates after the date already shown. Enter holdings of serials under the imprint information ("holdings: v.1-43, 1875-1910").
4. Note down other editions of that title, generally in order by date of publication.	4. If Yale owns no other editions or copies of that title, enter "Only c. Ct." Other editions should be noted with the date of publication underlined, the call number (if the first part of the call number duplicates that of the volume being searched, show three dots and then the part of the number which differs), the number of volumes, and any special notes ("6th ed." or editor's name if different). Volumes in other collections need only show the date of publication and the collection name. Show where the volume being searched fits in by date with a caret (^). If an exact duplicate is held elsewhere, show it by "Same" with the location underneath. If work is a translation, note any eds. in original language.
5. Note if Yale owns different titles by that author.	5. If so, enter "Others" on the far right; if not, enter "Only."
6. Note if there are collected works of that author at Yale, if the works contain title being searched.	6. If none are found (works are listed before all other titles), enter "No Wks" on the far right. If there are works in the same language as the volume being searched, show the call number, the number of volumes and which volume includes that title if contents are analyzed. Simply note that works are held if in a different language only ("Wks in Ital. only"). If there are many eds. of an author's works, just note it.
7. Check any entries not found in the Public Catalog in the Shelf List Catalog under the call number.	7. After checking the Shelf List, recheck the entry in the official, serial, or public catalogs to discover other editions, number of volumes, and so on.

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PRESERVATION SEARCH I & II - Bibliographies

Steps	Key Points
1. Sort cards for checking in bibliographies by removing "Repair Only" titles and pamphlets when marked.	1. Keep pile to be searched in alphabetical order.
2. Bibliography Department Check all titles for reprint availability in: Books in Print (BIP) Guide to Reprints (GTR) British Books in Print (BB or BBIP) Check all German language titles in: Verzeichnis lieferbarer bücher (GBIP or VLB) Check all Italian language titles in: Catalogo dei libri (IBIP) Pull all cards where reprints have been found, then check rest in: Books on Demand (BOD) Guide to Microforms (GTM)	2. If not found, place a small zero after the abbreviation entered two lines below the call number on the search card. If found, note all information given about the reprint and all publisher's address (include ISBN, LC card number, price, year reprinted and date of original reprinted, publisher, number of volumes). Best to go through one catalog at a time for all cards.
3. Bibliography Room Check all French language titles in: Catalogue de l'edition francaise (FBIP) Check total pile remaining in: National Register of Microform Masters (NRM) Pull out any found and check those remaining in: Philadelphia Union List Catalog of Microforms (PULC)	3. LC has a cumulated set from 1965-75 and a separate volume for 1976. Both must be checked. PULC also has two catalogs to check.
4. Preservation Office Check all Russian and Slavic language titles in: Guide to Russian Reprints (GTRuss)	4. The GTRuss is not consistent in its transliteration rules so check "j" for "i" and so on.
5. SERIALS Serial titles are searched like monographs with the following bibliographies being checked: Books in Print Guide to Reprints Serials in Microform (SIM) Guide to Microforms National Register of Microform Masters Philadelphia Union List Catalog Newspapers in Microform (U.S. or Foreign where applicable) (NIM) Appropriate foreign bibliographies	5. The SIM is in the Bibliography Department while the Newspapers in Microform (NIM) is in the Microtext Reading Room.

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PRESERVATION SEARCHING III - Stacks

Steps	Key Points
1. Sort out searched cards for those having relevant volumes in the stacks.	1. All SML copies or editions of a title need to be examined as well as other volumes in a set or run. Those cards which have no relevant volumes to be checked may be placed in the corresponding original volume and placed on the Done Table.
2. Call up all "W" volumes; examine when received and process as below.	2. Fill out a yellow slip with the call number, author, abbreviated title, "Preservation, 335" and place it in the "W" box at Circulation's side desk. Indicate on the card that the "W" was called.
3. Sort cards according to stack floors.	3. Sort by the call numbers of the relevant volumes to be examined.
4. Examine relevant volumes on the shelves and note condition, bringing those in poor condition along with one example in good condition.	4. Mark "NCS" under the relevant volume if it is not on the shelf. Enter "poor," "OK" or "good" accordingly. Note condition of rest of set to the right of the call number or under "Holding." If the card has no "NCS" volumes, place in one of the relevant volumes. Collect the relevant volumes by truck.
5. Check all "NCS" volumes in the Room 2 circulation files. Have any that are not charged searched by Ruth; have any that are out recalled. Do not search or recall a vol. of works unless it is the only copy of original title.	5. If not charged, mark it "NC" and fill out a yellow slip with call number, author, title, date of imprint, "Preservation, 335 date and put "Search" at the top; put in Ruth's box. For recalls, fill out a yellow slip but put "Recall" at the top.
6. Charge in poor condition relevant volumes and make up 5" x 8" cards for those with different call numbers. Flag good condition relevant volumes.	6. Additional volumes of a set may be added to present charge but the Room 2 charge must also be changed. The new search card need only show the call number, author, title, imprint, and, on the middle left, the call number of the volume originally searched. Flag relevant volumes not charged in with slips marked "NC" for Not Charged.
7. Place all relevant volumes together with the original volumes on the Done Table.	7. The searched card should be sticking out of the original volume with the call number showing.
8. Place all search and recall volumes (original and relevant) on the Search Shelf until the requested volume is received.	8. All volumes on the Search Shelf must be charged and the charge card filed in the main file showing "Search Sh. 11/77" on the back top. Searches may be removed after three months. All finished volumes go on the Done Table.

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PROCESSING BOUND PHOTOCOPIES

STEPS	KEY POINTS
Volume from Binding	
1. Pull the search card from the Reproduction File.	
2. Change flags to read: "Return to Preservation After Marking."	
3. Place shelf list card which is attached to the back of the search card in the volume.	3. Place card sticking up about 1/4" out of the book at the title page in front of the flag.
4. Mark search card appropriately and refile in the Reproduction File.	4. Add: today's date, "To Cat."
5. Take volume to Cataloging after a shelf-full has accumulated.	5. Place on Mary Bratu's shelf.
Volume from Cataloging	
1. Pull search card from Reproduction File.	
2. Annotate card and yellow slip.	2. Add new line to card: "Discard/ Reproduced," number of volumes, today's date, new call number (or "Same # " if the same). On the slip, add on the "name" line: "Done," today's date, new call number (or "Same # " if same). If the call number has changed, add "Pull temp." at very top.
3. Discard original volumes from the "Xerox Done" shelf; discharge charge cards.	3. See Procedures for Withdrawal of Volumes.
4. Using the yellow slip, pull temps for those so marked. Then date and file all yellow slips in historical file.	4. The temps may be crossed out and the backs reused. These slips should be added to other slips for pulling in the shelf list, once every two or three weeks.

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PREPARATIONS OF PHOTOCOPIES FOR BINDING

STEPS	KEY POINTS
1. Collate photocopies.	1. Check through the photocopy page by page to make sure no pages are missing and that the image is straight, consistently placed, and registered properly. Double-sided copies are positioned so that the margin occurs at the bottom and inside edge (binding edge).* Single-sided copies must be centered length wise with at least an inch of margin betwee the top of the text and the paper's edge. and to the right and left of the text.**
2. Count to tally with count on card.	2. The number of single images (or button pushes) photocopied is needed. The photo-copied sheets may be counted or add up the number of pages in the volume (and divide by 2 if single-sided).
3. Tie the photocopy in a pink string, insert a flag, add an author-title slip if non-English language, and place on the binding table.	3. The flag should read "Return to Preservatio Do Not Mark" unless the volume is a periodi-cal or part of a multi-volume set, in which case a "Return...After Marking" flag should be used. A separate slip should show the author's last name, or main entry, and a brief title with volume number when not English language
4. Annotate search card and back of charge card.	4. Search card should read: "X," number of images copied (eg.: 223x), initials of operator, date copied, "To B -," today's date. Charge card should read on the back: "To B after X," today's date.
5. Make out yellow slip and attach to search card; file search card in Repro-duction File.	5. Yellow slip should include on "name" line: "X"; also enter "X" in upper left-hand corner. Serials: Public and Serial catalog cards for all materials duplicated must be anno-tated. Mark "PC" and "SC" at the top of the yellow slip. This indicates that the PC and SC willnoted: "Photocopy, Yale, 197 next to the appropriate volume, marked clearly and legibly in pencil. Check off the "PC" and "SC" on the yellow slip. Monographic series: Serial cards must also be noted but the analytics (individual author cards) will be sent through with the volume and handled as a monograph.
6. Make out temp. slip (green) and place in shelf list; pull shelf list cart and clip to search card in Reproduction File.	6. Temps. are green slips; enter full author and brief title and call number. Enter initials of Head at bottom. Non-analyzed Serials need no temps. Analyzed need a temp. for the individual author which files in the official catalog; the OC card is pulled instead. Temps. for analyzed vols. can have "OC" marked near bottom.

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PROCESSING COMMERCIAL REPLACEMENTS

STEPS	KEY POINTS
1. Pull search card from Replacement File and original volume from Replacement Shelf.	1. File is by main entry; shelf is by original call number.
2. Compare replacement to original.	2. Check quality of printing, plates, differences in pagination/introduction and so on. Differences in content and poor quality should be checked with the Head.
3. Discard original volume and discharge charge card. Send replacements to shelving.	3. See Procedures for Withdrawal of Volumes. Check search card for any notes pertaining to final disposition before discarding.
4. Annotate search card and file in dead file.	4. New line should read: "Repl. Rec'd.," no. of volumes, today's date, "Good" (if comparison is okay), new call number.
5. Make up yellow slip for each title and check shelf list to verify correct card changes.	5. These slips are batched and checked in the shelf list about once every two or three weeks. If a shelf list card is there, the slip is so marked ("SL✓") and rechecked later. If there is no card, "SL○" is noted, the slip is dated and filed in the historical file. Yellow slip should read on the "name" line: "Repl.," today's date, new call number (or "Same # " if same).

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PREPARATION OF VOLUMES FOR PRESERVATION MICROFILMING

Steps	Key Points
1. Pull a reel's worth of volumes at a time for preparation from the "Film" shelf.	1. A reel's worth is approximately [illegible] openings, or 2200 pages. Oversize volumes will take more space.
2. Make up yellow slips for each volume and pull shelf list cards for each.	2. Yellow slips should read "Film" in the upper left-hand corner and on the line below the title. No temp. slip is left in the shelf list for films.
3. Make up bibliographic targets for each title and put in volume. Clip shelf list card to each target.	3. Target should be clear and legible and read: Author: last name, initials Title: abbreviated Place, date, number of volumes Draw a line under entry and place call number below for identification.
4. Count number of openings for each volume and enter on search card which should read: "Film," number of openings, "To Photo," date.	4. Number of openings should include a break-down on the number for each volume if more than one. Count any opening with printing on either page.
5. Change note on back of charge card and file search card in Reproduction box.	5. Back of charge cards should read: "To Film" - date. Search card is filed by main entry.
6. Make out bill and take volumes to Photographic Services (Eva in back room).	6. Tie all volumes of one title together. Bill should be a Photographic Services invoice made out for "Preservation" at top charged to account 812A-50-00001-65JA. List call numbers of all volumes. Directions should read: "1 c. positive, 1 c. negative microfilm with targets; space left between each volume. **RLG Preservation Microfilming: Process the same but bill should be typed following the sample with all information typed on each bill.**

PRESERVATION - WITHDRAWAL OF VOLUMES

Steps	Key Points
1. Pull all search cards from volumes to be discarded and mark appropriately.	1. Cards should be marked: "Discard," number of volumes, date. Follow any special notes for disposal.
2. Make up a yellow slip for each title.	2. Yellow slips should give call number, author, title, brief rationale under title ("Poor - other eds." etc.) and the number of volumes, if over 1, circled in top right-hand corner.
3. Discharge charge cards and file search cards in the dead file.	3. The dead file is in order by the original call number.
4. Pull shelf list cards, mark them, and send in batches to Card Processing (Janet Sheen).	4. Pull shelf list cards using the yellow slips, write "Discard - RGW" in pencil in the upper right-hand corner of each card and put in alphabetical order by main entry. Send batch at least once a month. Add cover note: "Please withdraw all card sets, volumes have been withdrawn."*
5. Mark yellow slip and file in historical file.	5. Enter date on yellow slip (red ink or by date due stamp) to the right of the call number, mark a red "D" in lower left-hand corner.
6. Mark out identification marks on volumes, stamp "withdrawn," and take books to Gifts & Exchanges (Joe Brennan) when a truckload has accumulated.	6. Mark out spine label with black felt tip marker, cross out plate and call number on the verso of the title page with pencil, write "Withdrawn" and the date opposite the plate in front in pencil, remove date due slip in back. Stamp "Withdrawn from Yale University Library" on plate and on title page. Call Mr. Brennan through Acquisitions (64814) first to make sure he's there.

*VARIATION: If only one copy of two or part of a set is being discarded, clip an explanatory note to the shelf list card and place at back of batch to Card Processing. Mark shelf list card appropriately in pencil ("Remove copy notes - RGW," "v. 4 wanting," etc.).

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